

Saturday 1 November 2014

Amateur Photographer

'I ditched my SLR for an iPhone'
We talk to the photographers who make a living shooting on their smartphones



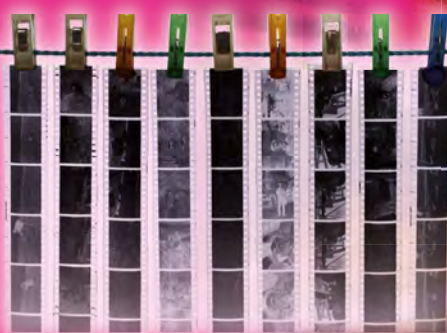
Canon G7 X

Is this the best large sensor compact yet?



Fujifilm XF 18-135mm WR

The walkabout lens X-series users have been waiting for



See what develops

Part two of our refresher in B&W film photography

Passionate about photography since 1884

Damien Lovegrove on how to use the built environment for portraits with a modern twist

Urban portraits



PLUS APOY 9 Olympus prizes worth more than £2,000 in our low-light round

D750



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COVER PICTURE © DAMIEN LOVEGROVE, ALAMY

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BACK in the 1980s and '90s, I shot stock travel photography for what is now Getty Images. It was a small, elite club in those days, but quite lucrative once they'd decided that you

met their tough entry criteria – although even then I felt I'd missed the golden age.

Digital photography and the internet have killed off that particular cash cow. The world is now awash with images, instantly downloadable

by anyone, and no corner of the world is now too exotic for mass tourism. Need a photo of Chichen Itza, Mexico? There's more than 2,300 of them on iStockphoto alone, from under a tenner a pop. But on the plus side, the market is now open to all, using virtually any kind of camera.

This week we talk to photographers who have set aside their DSLRs and are using iPhones professionally (see pages 22-26). I never saw that one coming, back when I was carefully exposing my rolls of Velvia. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



© GEORGE BERNER

Butterfly Rainforest George Berner

Olympus E-5, 50-200mm,
1.4x teleconverter

THIS beautiful image of a semi-silhouetted butterfly was taken in Florida, USA. It was shot by George Berner and was uploaded to our AP Flickr group.

George doesn't restrict himself to just one subject. His keen interest in photography finds him shooting pictures of 'people, places and things'. However, his love of photography has recently found him moving into one of the most popular genres of image-making: nature and wildlife. You can see more examples on his Flickr page.

If you would like to be in with a chance of seeing your image in our *Online Picture of the Week*, upload your favourite shots to our Flickr, Facebook or website gallery pages.



Win!

Each week we will choose our favourite picture posted on the AP Facebook and

Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.

NEWS ROUND-UP

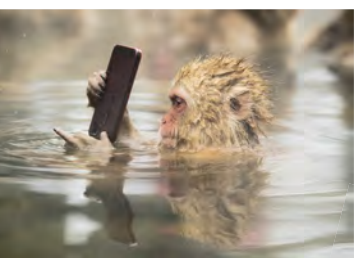
The week in brief, edited by Chris Cheesman



© BLOOMSBURY AUCTIONS

Abbey Road exposed

Six photographs showing The Beatles crossing the famous zebra crossing outside Abbey Road Studios in London will be auctioned on 21 November. Captured by Iain Macmillan on 8 August 1969, the images were taken for The Beatles' *Abbey Road* album, with the fifth shot (above) chosen by Paul McCartney for the cover. The sale at Dreweatts & Bloomsbury Auctions is expected to raise £50,000-£70,000.



© SUZIE TANSER

Monkey selfie II?

This image of a Japanese macaque with a smartphone was among the winners of Marwell Zoo's Wildlife Photographer of the Year competition. The photo by Suzie Tanser, entitled 'Making a Call', won the Cute and Funny category.

Drone ban

The US state of California has passed a law banning the use of image-capturing drones, on privacy grounds. The law is expected to curb the use of drones by photographers for celebrity pictures and extends existing legislation that limits use of a 'visual or auditory-enhancing device' to cover 'any device', regardless of whether a physical trespass onto someone's land has taken place.



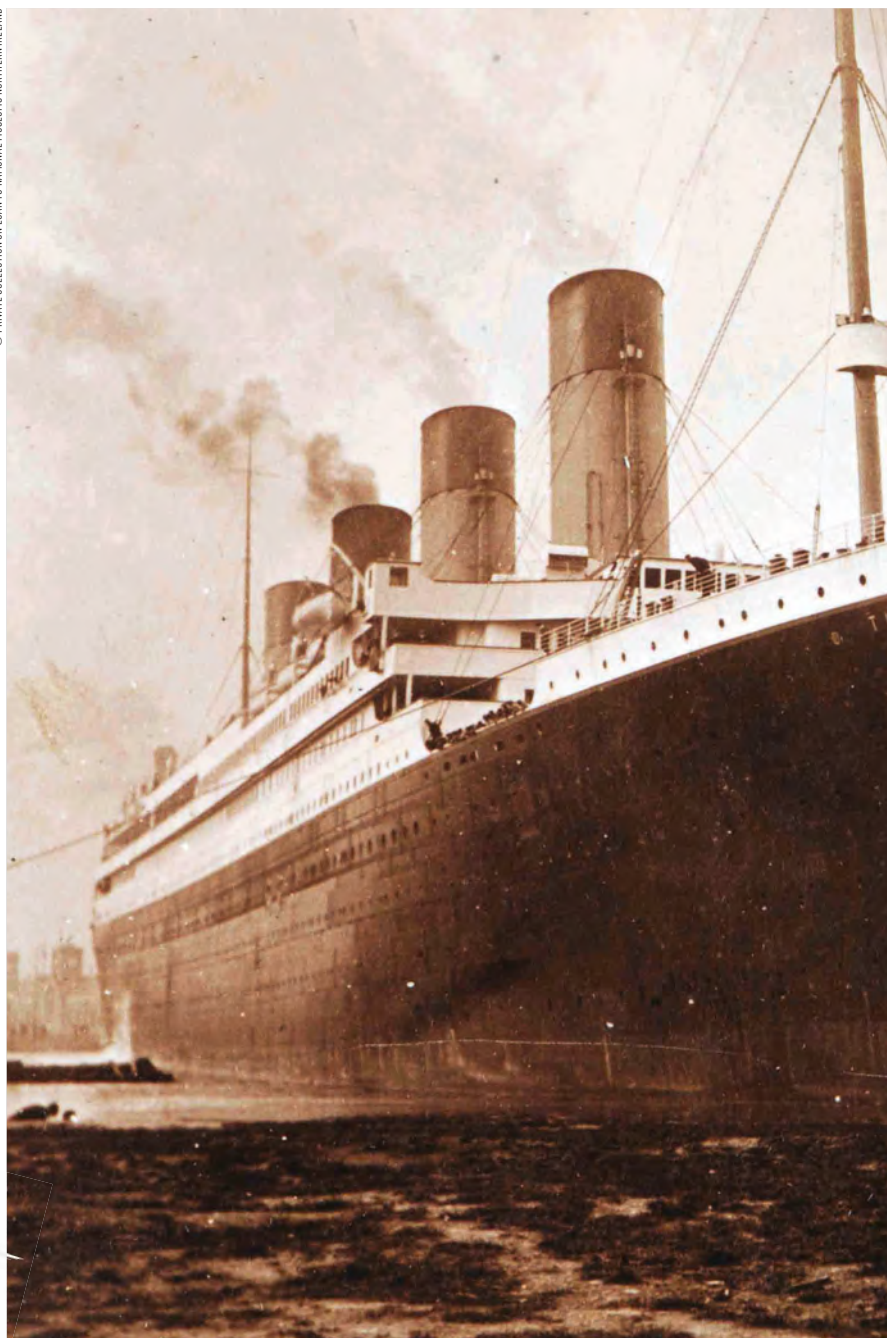
Shark goes viral

A stunning image of a great white shark has taken the internet by storm, after US art teacher Amanda Brewer posted it on Instagram (see below). Amanda, who took the photo in South Africa while on holiday used a GoPro camera.



Amazing time-lapse

UK student Morten Rustad used his Canon EOS 70D to stitch together tens of thousands of images to create a stunning video while on a five-month trip to Norway. Visit www.amateurphotographer.co.uk and enter 'Rustad' in the search box.



© PRIVATE COLLECTION (LOAN TO NATIONAL MUSEUMS NORTHERN IRELAND)

WEEKEND PROJECT

Child portraits

If you've got young children in your family, then you'll appreciate the truth behind the saying, 'They grow up so fast.' That's why capturing stunning photos of them while they're still young is incredibly rewarding.

Whether it's your own children, grandchildren or a relative's child, capturing child portraits is a fantastic way to

sharpen your core photography skills, as it requires speed, dexterity and a watchful eye to snap the right moment. Let's face it, children (especially younger ones) won't want to sit nicely for very long, so it's important to ensure that you stay alert with your camera in hand, ready to snap that all important shot whenever the opportunity arises.

1 Prime lenses are great for portrait photography as they offer a wide maximum aperture that allows you to blur the background and isolate the subject. If you're photographing babies, use a 50mm lens wide open and focus on the eyes.

2 If you're photographing a child that is old enough to walk or run, then it's vital that you switch your camera's drive mode to continuous, as this will allow you to rattle off multiple shots and keep up with the action.

BIG picture

Previously unseen photos of the *Titanic* at Ulster's Transport Museum

◀ THE story of the *Titanic*, aka the 'unsinkable ship', is a subject that is familiar to almost everyone. The subject of countless books and films, images from that doomed day carry with them an atmosphere of tragedy. Now a family album containing never-before-seen photographs of the ship during her launch and departure from Belfast has gone on display in *TITANIC*, an exhibition at the Ulster Folk & Transport Museum in Northern Ireland. This haunting album contains 116 prints, all of which belonged to John W Kempster, a director and the master of ceremonies at Harland & Wolff at the time of the ship's construction. Visit www.nmni.com/ for more information.

Words & numbers

My job as a portrait photographer is to seduce, amuse and entertain

Helmut Newton
Fashion photographer

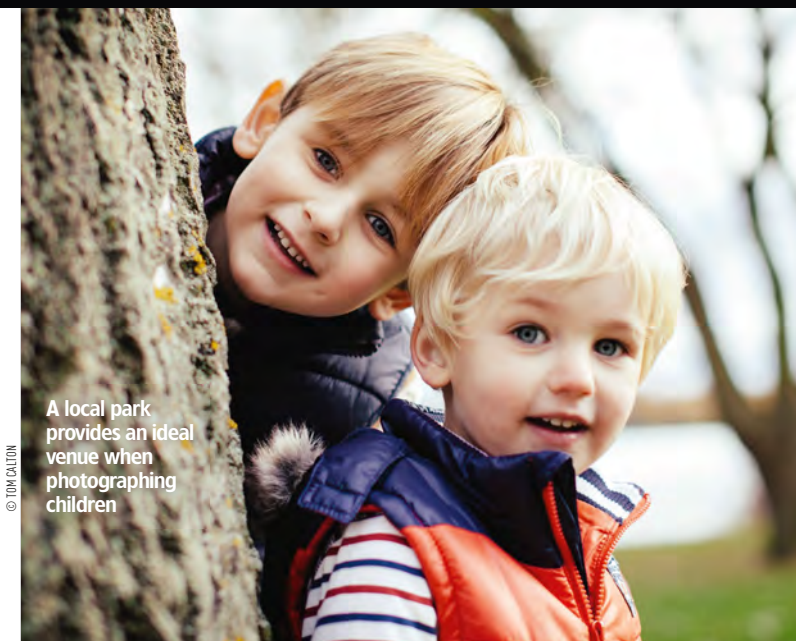
140 thousand

The number of entries submitted to the 2014 Sony World Photography Awards. The deadline for this year's awards, which is open to amateurs and professionals, is 5 January 2015. Visit www.worldphoto.org.



3 Children have a much shorter attention span than adults, so it's important to keep them entertained throughout the shoot. Try getting them to pull funny faces at the camera and then showing them the results.

4 For older children, invite the family to go for a walk around a park and photograph the children as they play. You can always ask them to climb trees, play or kick up fallen leaves to keep them entertained.




A local park provides an ideal venue when photographing children

© TOM CALTON



Death of 'great post-war photographer'

 Swiss photographer René Burri has died at the age of 81, after a long illness.

Paying tribute, Magnum Photos president Martin Parr said: 'Not only was he one of the great post-war photographers, he was also one of the most generous people I have had the privilege to meet.'

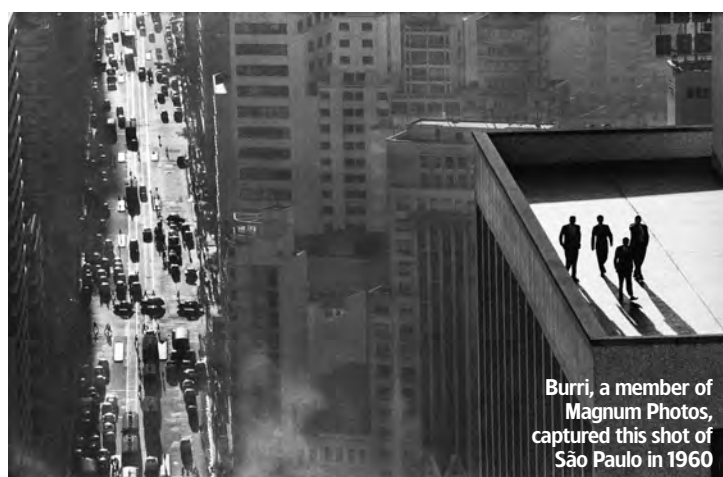
'His contribution to Magnum and his unrivalled ability to tell stories and entertain us over this time will be part of his enormous legacy.'

'Our thoughts and best wishes go out to his family.'

In a statement, René Burri's family said: 'He leaves behind an important body of work on recent history, which has been published in countless newspapers, journals, magazines and books all over the world.'

'With René Burri, the world of photography loses one of its most powerful artists: a true humanist, who skillfully documented from behind the scenes the suffering and joy of human kind.'

Born in 1933, Burri studied at the School of Applied Arts in Zurich and



started using a Leica during his military service. In 1955 he became an associate member of Magnum and won international attention for one of his first reportages, on deaf-mute children, which was published in *Life* magazine.

From 1953-55, Burri worked as a documentary filmmaker, becoming a full member of Magnum in 1959.

Working for Swiss magazine *Du*, he photographed artists such as Picasso and Le Corbusier.


In 1963, while working in Cuba, Burri photographed Che Guevara during an interview with an American journalist – creating the famous image of the revolutionary smoking a cigar.

The photographer went on to open the Magnum Gallery in Paris in 1962.

More recently, he published a collection of his little-seen colour photographs, entitled *René Burri: Impossible Reminiscences*.



Impossible launches new SX-70 film

 A SPECIAL-edition black & white film compatible with Polaroid SX-70 cameras has been launched by Impossible – the brand continuing Polaroid's instant film legacy.

The Special Edition B&W SX-70 Hard Color is the tenth film for SX-70 cameras, with the first launched 42 years ago.

Impossible CEO Creed O'Hanlon said: 'Analogue black & white film photography is being rediscovered by a younger generation who are captivated by the magical physicality – and authenticity – of a monochrome picture that develops in minutes in the palm of your hand.'

The special-edition film costs £17.50 for eight exposures.

Correction

Roger Hicks writes: 'In my *Pushing the Boundaries* piece in the 130th anniversary issue (AP 11 October), a paragraph of acknowledgements was unfortunately omitted, as indeed were some corrections that were lost at the last minute. The first camera with a built-in motor drive was Le Pascal (c1898); the first with an instant return mirror, the Vanneck; and the first still camera with TTL metering, the Mec-16 sub-miniature in 1960. Also, the Konica C35 illustrated was not the AF version. I am indebted to the vintage camera dealer Peter Loy (www.peterloy.com) for these corrections, which unfortunately were not conveyed to the sub editors in time.'

'Far more importantly, we failed to acknowledge Peter's help both in reading the text and in sourcing pictures, both from his own archives and from an extremely helpful member of the PCCGB who also read the text. The latter wishes to remain anonymous, but I cannot thank him enough. I should like to apologise unreservedly for failing to record my thanks at the end of the article.'



Dennis Ramos had planned to go fishing. He took this instead

US photographer wins Panoramic awards

US PHOTOGRAPHER Dennis Ramos has won the Epson International Pano Awards 2014, with a picture he only had time to capture because his rod broke before a planned fishing trip.

Dennis beat almost 4,000 images from 870 photographers to claim the Open competition, with a panoramic image of the Sunshine Skyway Bridge in Florida.

Commenting on his winning shot, which triumphed in the Built Environment category, Dennis said: 'It was a beautiful cloudless day with some patches of rolling fog over the bridge.'

'My friend and I decided to go fishing that mid-afternoon. I found out that my reel wasn't working, so I grabbed my camera gear instead.'

'I took a lot of shots... including this long-exposure panoramic of the bridge. It took me a lot of time waiting, and shooting in between the fog, to get a good exposure. While waiting during long exposure times, I wished I'd had my fishing rod as well.'

The 2014 amateur winner was named as Ben Neale from Australia, who triumphed in the Nature section with his image of birds.

The contest's organisers have reported a surge in popularity of digital image stitching, adding that panoramic film photography 'remains alive and well'.

The competition awarded \$40,000 in cash and prizes that included Epson printers and a projector.

Appeal to solve war photo mysteries

The Imperial War Museum has urged the public to turn detective to help identify people who met American airmen and women in Britain during the Second World War.

The American Air Museum, based in Duxford, Cambridgeshire, is collecting images and information about US Army Air Forces who served in England during the war.

The museum has launched a crowdsourcing website, displaying 5,000 images drawn from a collection of 15,000 prints and slides built up by Roger Freeman, an aviation historian.

Bosses now want the public to help spot familiar faces or places, to bolster



Already ID'd: 'Bubbles' Moran (left) and a US journalist

the site's use as a digital resource.

'Some of the wonderful photographs on our website show American servicemen talking to local schoolchildren during the Second World War,' revealed project leader Jenny Cousins.

'Perhaps someone using our website will recognise their grandma or, better still, perhaps she will recognise herself. We hope that people will add their own pictures and tell us their stories.'

For details visit www.americaairmuseum.com.

Get up & go

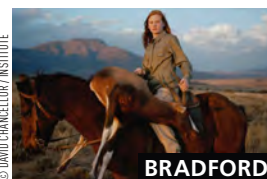
The most interesting things to see, to do and to shoot this week. By Jon Stapley



Bonfire Night

Remember, remember the fifth of November – an unparalleled opportunity to grab some firework shots. Get yourself a tripod and a shutter release and make sure you set yourself up nice and early. Bulb mode is your friend.

5 November. Some events will be held on 8 and 9 November.



BRADFORD

David Chancellor: Hunters

Multi-award-winning documentary photographer David Chancellor sets his sights on the game-hunting industry in Sub-Saharan Africa. His unparalleled access to the inner workings of hunting groups allows him to weave a unique and fascinating portrait.

Until 6 December
www.impressions-gallery.com



LONDON

Photomonth: Roman Road

David Hoffman's East End photos are being shown in four cafes on Roman Road for Photomonth, providing ample opportunity to sample coffee and cake while appreciating social documentary photography from the 1970s. An excellent combination!

Until 30 November
www.2014.photomonth.org
www.hoffmanphotos.com



Photoforum: David Hurn

Magnum photographer David Hurn hosts a one-night retrospective on a 60-year career that moved from reportage to more personal forms of photography. A real treat for all photography fans.

4 November
www.derbyquad.co.uk/exhibition/format-photoforum



BRIGHTON/LONDON

So Like You

Although Brighton Photo Biennial ends this week, Erica Scourti's exhibition will continue at the Photographers' Gallery. She looks at the impact of online communities and new technologies on photography.

Until 2 November (Brighton) and 3 December (London). www.bpb.org.uk/2014, www.thephotographersgallery.org.uk

For the latest news visit www.amateurphotographer.co.uk



Viewpoint Kevin Meredith

A plethora of new apps can now transform your digital photographs into a work of analogue art, and even instant film. **Kevin Meredith** investigates

I'm an advocate of film, and until a few years ago I was pretty much using it exclusively, while most photographers had made the switch to digital. In the beginning, the lack of exposure latitude turned me off and digital images looked flat and lifeless – a raw digital image requires work to get it looking good.

It's amazing the lengths people go to get an analogue aesthetic, and I'm not talking about Instagram filters. I'm referring to the use of analogue techniques to manipulate images. The Impossible Project has launched the Instant Lab that takes a picture of your phone screen and transfers it to instant film. The craziest digital-to-analogue app I know of is InstaCRT, where images sent to them are displayed on a black & white CRT screen, complete with scan lines. A picture is then taken of the screen and it's sent back to you.

The Instant Lab and InstaCRT show there is an appetite for all things analogue, but while these services/products have an analogue aesthetic, to me they are missing a vital component – the passage of time. Some of the magic of film is in the waiting; once a film is finished, you have to wait a few days to see the results. Nothing can replace the anticipation of picking up a film and flicking through your prints for the first time.

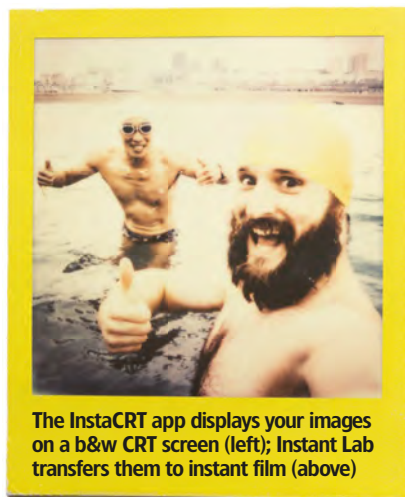
'Some of the magic of film is in the waiting'

Magnum photographer Mark Power recently summed up what is special about film to him during an exhibition tour in which he was displaying his first digital project. 'After taking a photo [digitally] you immediately look at it on the back of the camera, and what you see on the screen never stands up to the reality of what is right in front of you. With film photography you have the separation of time; when viewing the photographs you are in a different place and they can trigger the feeling of nostalgia of an experience passed.'

This week the authentic app launched on Kickstarter, which turns a phone into a disposable camera: 24 pictures can be shot but can't be viewed. Once the 24 have been shot, they are printed and mailed to you, which will hopefully trigger a feeling of nostalgia and not disappointment.

I think there will always be a hankering for all things analogue, but I would advise that if you want that warm, fuzzy, nostalgic feeling, then buy a cheap 35mm camera and shoot a roll of 36 – it'll probably be easier.

Kevin Meredith is an obsessive documentary photographer and author of several instructional books. He has a passion for passing on his knowledge and regularly runs workshops in Brighton



The InstaCRT app displays your images on a b&w CRT screen (left); Instant Lab transfers them to instant film (above)

© KEVIN MEREDITH

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 20 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



© WILLIAM HELBURN

William Helburn: Mid-Century Fashion and Advertising Photography



Edited by Robert Lilly and Lois Allen Lilly, Thames & Hudson, £39.95, hardback, 224 pages, ISBN 978-0-500-51765-9

PICTURE yourself as a New York ad executive in the 1950s and '60s.

Your campaign requires a vivid image that will grab the attention of

everyone who happens to glance its way. Who do you go to? One answer: William Helburn. Working during the revolutionary era of advertising, Helburn's pictures featured on the covers of countless magazines including *Harper's Bazaar*, *Esquire*, *Life*, *Town & Country*, *McCall's* and *Charm*. Helburn could turn his lens to any subject (clothing lines, Coca Cola, whisky, cigarettes) and here for the first time we find an overview of the images that had such an impact in their day. The TV series *Mad Men* has made images such as these, and the era in which they were made, popular again. It's not difficult to see why. There is something utterly engaging about the colours, outfits and models. A beautiful book. ★★★★★

Photoshow: Landmark Exhibitions that Defined the History of Photography



Edited by Alessandro Mauro, Thames & Hudson, £39.95, hardback, 272 pages, ISBN 978-0-500-54442-6

A little drier but no less important than the previous book, we find *Photoshow* a genuinely admirable attempt to look back at some of the

world's most important photography exhibitions and the historical context in which they were conceived. The real virtue of this book is that it is essentially a history of the photographic medium. But its angle is utterly unique in that we see clearly just how important exhibitions can be. The book spans time and continents to reveal the most important exhibitions that have helped to alter the course of photographic history. Most interestingly, it reveals the one exhibition that is generally regarded as the most viewed in history: *Here is New York*. ★★★★★



Sony Alpha Centres of Excellence

Richard Sibley discovers the latest events at Sony's Alpha Centres of Excellence

Last year some of the *Amateur Photographer* team, including myself, visited Sony's Alpha Centre of Excellence stores up and down the country – speaking to managers and staff. I was impressed by their knowledge, and in particular how they go above and beyond to

help their customers – they understand what a big purchase a camera is and they genuinely want to ensure that each customer makes an informed decision.

The stores are also places to go and learn about how to take the best possible images with Sony cameras and lenses. Nearly all of

the stores hold experience days that provide customers with the perfect opportunity to try the very latest class-leading Sony products, such as the Sony Alpha 7 range, the Alpha 6000 and the Cyber-shot DSC-RX100 III.

As well as the staff, Sony experts are also on hand to pass on their in-depth product knowledge. So whether you are new to Sony gear or an old hand wanting to get more from your equipment, look out for forthcoming experience days and watch out for coverage in future issues of AP.

To find out more details, don't hesitate to contact one of the Alpha Centres of Excellence listed on the right.

FORTHCOMING EVENTS

Look out for these Sony Alpha experience days

30 October 2014
Park Cameras, London

Tel: 020 7186 0007
www.parkcameras.com

15 November 2014
Wilkinson Cameras

Tel: 01772 252 188
www.wilkinson.co.uk

28 November 2014
Jessops, London

Tel: 0207 434 3586
www.jessops.com

29 & 30 November 2014
LCE, Bristol

Tel: 0117 927 6185
www.lcegroup.co.uk

Sony Alpha 7S

The low-light champion

As summer draws to a close, and the days get shorter, you need a camera that will allow you to take advantage of the fantastic light at this time of year, and the Sony Alpha 7S is that camera. With a 12-million-pixel, full-frame sensor, combined with a maximum sensitivity of ISO 409,600, the Alpha 7S won't be beaten by the challenging



low-light conditions. Why not pop into a Sony Alpha Centre of Excellence and try one out?

α Centre of Excellence

ASK.....	London
Camera World.....	Chelmsford
Cardiff Camera Centre.....	Cardiff
Cardiff Camera Centre.....	Newport
Castle Cameras.....	Bournemouth
Devon Camera Centre.....	Exeter
Digital Depot.....	Stevenage
Great Western Cameras.....	Swindon
Harrisons.....	Sheffield
London Camera Exchange.....	Bristol (Horsefair)

London Camera Exchange.....	Chester
London Camera Exchange.....	Chesterfield
London Camera Exchange.....	Colchester
London Camera Exchange.....	Leamington Spa
London Camera Exchange.....	Manchester
London Camera Exchange.....	Southampton High Street
Pantiles Cameras.....	Tunbridge Wells
Park Cameras.....	Burgess Hill
Warehouse Express.....	Norwich
Wilkinson Cameras.....	Preston

Wilkinson Cameras.....	Southport
York Camera Mart.....	York
UK Digital Ltd.....	Clitheroe
Peter Rogers.....	Stafford
Bass & Blyth.....	Harrogate
Photo Express.....	Ulverston
Carlisle Sony Centre.....	Carlisle
TCR Sony Centre.....	London

Urban portraits

Damien Lovegrove shows you how to turn the city streets into your own studio



ALL PICTURES © DAMIEN LOVEGROVE

Damien Lovegrove

You can view more of Damien's work on his website at www.lovegrovephotography.com where there are more than 2,000 images arranged in 23 galleries. Or you can join him on one of his photographic adventures. For more information visit www.passionphotographyexperience.com.

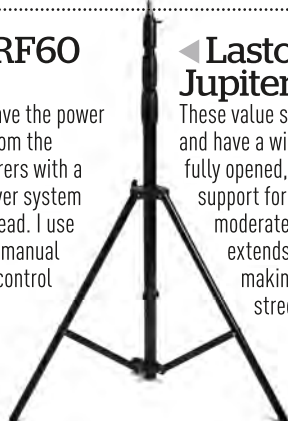


KIT LIST



◀ Cactus RF60 flashgun

These flashguns have the power of the best units from the leading manufacturers with a built-in radio receiver system and a zoom flash head. I use two of them in full manual mode for ultimate control and consistency.



◀ Lastolite Jupiter stand

These value stands cost less than £40 and have a wide radius spread when fully opened, providing a stable support for a flashgun even in moderate winds. The Jupiter stand extends to a significant height, making it perfect to simulate street-lighting effects.



◀ Hoodman loupe

If you review your pictures using an LCD screen on the back of your camera, this bit of kit is a must. With the loupe resting on your LCD, you can clearly assess your exposure and flash balance even in full sunlight.



For this portrait set against the sky, I used two flashguns on full power opposite each other, with the key light at 45° to the camera and shot from a low viewpoint



◀ Cactus V6 transceiver

This universal unit can act as a transmitter from any camera with a standard hotshoe, and gives full manual power control over most flashguns from the major camera manufacturers attached to another V6 acting as a receiver.



◀ Lovegrove Flash Bracket

This is a small unit that can be mounted on a light stand that allows a flashgun to be rigged in any direction using the ball-and-socket head and universal insulated coldshoe.

The concept of shooting portraits on city streets is nothing new. In fact, it's been around as long as photography itself.

However, unlike street photographers who candidly document the people of a city without intervention, urban portrait shooters like to take control of everything and make the cityscape their studio.

When I'm shooting on city streets, I select the location, style the shoot, control the lighting and create the moment. Here's how I do it.

First, what makes the perfect location? A great city location is an area full of picture opportunities closely packed together. I like to work within a 500m radius of my start point and aim for a variety of backgrounds and shooting spots to last me a whole day. I shoot come rain or shine, as there is nothing more frustrating than having to cancel a shoot owing to bad weather. When it does rain I need the option of covered areas to work in. These can be pedestrian underpasses, areas beneath flyovers, railway bridges, canal tunnels or building canopies over entrance porches. A perfect city location also has cafés with toilet facilities, a place for a decent lunch and the opportunity to shoot without being moved on by police or security staff.

Finding locations

I invariably start with Google Earth, and look for intersections of rail, tramways, roads, rivers and canals. These provide multi-level zones with bridges and tunnels, and are ideal for controlling the light and staying dry. I then use the Google Maps overlay to find parking locations, somewhere to meet and a place for lunch. Google Street View is a useful tool to search for suitable photographic backgrounds, such as a stainless-steel shutter at the back of a commercial building or a wall of glass at the foot of an office block with interesting reflections.

Being able to wander around at street level from





I used two flashguns on full power opposite each other, with the key light high and at 45° to the camera to accentuate Stina's cheekbones

➤ the comfort of my studio is a real bonus at the planning stage – I can add virtual pins and create a walking route. I also follow the links on Google Maps to business websites to check café opening times, parking prices or any other information relevant to the shoot.

Finally, I search tourist information websites with 'what's on' calendars. I don't want to arrive at a location, only to find it's fenced off for the Tour of Britain cycle race or a half marathon.

The recce

If you have time, it can be incredibly useful to have a look round a location beforehand to fine-tune a schedule and plan the technical requirements of a shoot. At the recce I look to confirm the suitability of a location with regards to safety and security – I love disused railway lines and docksides, in fact all kinds of places that present hazards. I can then do an assessment, schedule the times I will be at each location and what kit I'm likely to need. I confirm several things, such as the suitability of covered spaces for lighting control, backgrounds and textures, and use my phone camera to record shot opportunities and pin the locations on my Google Map. If it's raining or overcast during the recce,

I plan for the position of the sun using the Photo Pills app on my iPhone (www.photopills.com). On a recent recce for a shoot in the City of London, I discovered the small backstreets between St Paul's Cathedral and the River Thames are very quiet on a Sunday. I also loved the shiny aluminium beer barrels stacked up on the pavements outside the pubs and found out they are collected first thing each Monday morning. On the shoot itself we worked all day without being asked to move on by police or security staff. I rigged flashguns on stands, and had all sorts of set-ups without any trouble at all.

Styling and lighting

For urban grunge I use harder light ➤ from barefaced flashguns and choose



The two point lighting on Rosalinde is all natural and comes from gaps in the structure.

Glossary

Key light

The main or principal light. This can be the sun, a flashgun or a window and is the dominant light landing on your subject.

Backlight

This is a light that is opposite the camera position. If your subject is facing away from the camera, it would, in fact, be lighting their front.

Colour Temperature Orange (CTO)

CTO refers to the colour of a filter. CTO filters are orange and come in various grades from full to 1/8 strength. Full CTO converts a flashgun at a daylight colour temperature of 5600K to 3200K, approximately the colour of tungsten light. I cut my own out of big sheets of lighting gel available from theatre suppliers for under £5.

Colour Temperature Blue (CTB)

CTB filters also come in various grades and full CTB converts tungsten light at 3200K to daylight at 5600K or can be used on a flashgun at a daylight colour temperature of 5600K to convert it to over 10,000K.

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➤ reflective fabrics like leather jackets or wet-look leggings to make the pictures come alive. I find that black cotton is a no-no because it soaks up light and ends up as black holes in the final images. For contemporary locations such as glass-fronted office buildings and other clean surfaces, I like to introduce patterned printed fabrics.

I shoot in locations that give me control of the natural light by blocking it from one or more directions. Once I have control of the ambient light, I can go with what there is or I add my own with one or two flashguns. In the rare places where I have no control of the ambient light, I tend to overpower it with flash, using the ambient as a bit of fill. Go too far and it will look as though the picture was taken at night.

Camera kit

I use my Fujifilm X-T1 camera with its tilting screen. This attribute is vital if I want to avoid lying in the gutter to compose my image and it's great for high-angle viewpoints. I make far better shots when I'm shooting with primes, as well. I'm more active at the set-up stage, moving around until I have the perfect balance in my shot. I've always preferred prime lenses from the time I first started back in the 1970s. I used zooms for ten years when I was shooting weddings, but I'm now using primes and loving the compact, lightweight nature of the lenses.

Currently I'm using 14mm f/2.8, 23mm f/1.4, 35mm f/1.4 and 56mm f/1.2 or 60mm f/2.4 lenses and these fit in my Think Tank Retrospective 7 bag with ease, together with a pair of flashguns. Other than a pair of lighting stands with their flash brackets attached, I don't need to carry any more kit – I had enough backbreaking years in my SLR days. The whole kit is lightweight and easy enough to carry around for a whole day's shooting.

AP



To achieve the shallow depth of field for this shot of Rosalinde at the waterfront in Hamburg, I used a Hoya Pro ND100 filter on my 56mm f/1.2

HOW TO GET THE LOOK



Backgrounds

I often use just a 2m-wide piece of wall or glass as a background for my urban portraits. Shooting wide open with a standard or telephoto lens away from a background can soften the look and render it beautifully out of focus.



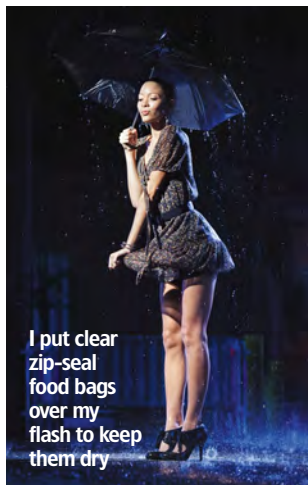
Depth of field

When you use flashguns on location with compact system cameras, use neutral density filters to achieve a wide-aperture, shallow-depth-of-field look. The electronic viewfinder and LCD remain bright as the exposure compensates automatically.



Colour

Mix your colour temperatures. Use a CTO gel on the flashgun and set the camera's white balance to 3400K to make the background or daylight-lit areas blue while your subject maintains a warm glow. Use a CTB gel as a backlight for added effect.



I put clear zip-seal food bags over my flash to keep them dry



I used a full CTO filter on the key light and set the white balance to 3400K. This gave me the slightly warm skin tones and the cool effect on the background and backlight. The backlight had no filter for this shot

Top tips

Get it right in-camera

Even if you are shooting raw, set the white balance and picture style to give the desired finished look.

Use a loupe

The only accurate way to review your images is to use a loupe for the LCD or use the electronic viewfinder if you are mirrorless.

Shoot into the sun

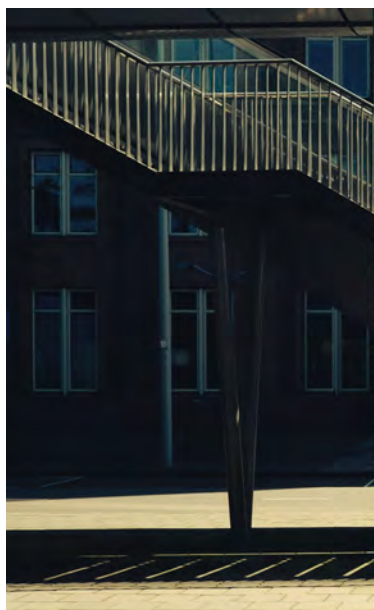
If you are shooting in sunlight, place the sun behind the model and use it as a backlight. Add flash from the front as required but not in a fill-flash way – be bold and use it as a key light.

Keep old flashguns

If you change camera systems, keep your old flashguns. With the Cactus V6 trigger units, you can take full control of your old flashguns on your new camera.

Insurance

Make sure you have public liability insurance. When you shoot in the city, you and your lighting stands become a hazard. Take care, accidents do happen, but you might find yourself a target for fraud.



I used a CTO gel on my flash at 90° to the camera and post-produced the image with a tip of my hat to Edward Hopper



Modes and settings

Use manual exposure control and manual power settings for your flashguns. This will provide a consistent exposure, even when you change your composition. Using triggers like the Cactus will allow you to set the flash power remotely from your camera.



Exposure

With the flash switched off, set your camera shutter to the maximum flash sync speed, the ISO to its lowest setting and then adjust the exposure of the background using the aperture. Then add flash to taste, adjusting the flash power and position as required.



Review each shot

It's all too easy to get carried away when shooting with flashguns and run out of battery power. Stop and review after each flash shot taken. Use a loupe or EVF to see how it can be improved. Make tweaks as required until you are happy, then move on.

Wildfire Wedding

By Josh Newton

Josh Newton discusses his extraordinary and one-of-a-kind wedding shots, taken during a wildfire in Oregon. He talks to **Jade Severs**

When I arrived at the wedding venue (Rock Springs Ranch in Bend, Oregon) at midday to photograph the bridal party getting ready, there was no sign of what was to come later in the day. It was around 1pm that we first noticed the forest fire some six miles in the distance, and by 2.15pm it had grown, but even then, none of us was particularly worried about it.

However, by 3.30pm it had spread dangerously. Moments before the bride was due to walk down the aisle, fire-fighters arrived and told us that everyone needed to be evacuated.

The bride's father announced to all the guests that we had to leave immediately without the ceremony being carried out, but the coordinator talked the firemen into letting the couple get married if the formalities were shortened. It was incredibly nerve-wracking and everyone was on the edge of their seats.

Once the ceremony had been rushed through, we left to do some of the photographs I'd previously planned with the couple. Once we'd finished, I decided to see whether we could create something using the wildfire along the road as a backdrop.

I wanted the couple to be



Certainly not your average wedding photograph

happy with their photos even though the situation was crazy, and at this point the fire was still six miles away, so there was no immediate danger of anyone getting hurt. I took them simply with the aim of capturing the dramatic event that had forced them to move their whole wedding reception.

My initial plan was to create a silhouette of the couple with the fire and light in the clouds forming a spectacular backdrop. When I took the picture, I exposed for the clouds, but then I saw that there was more light than I realised falling on the bride and groom (it seemed very dark when we were directly under the plume). So I adjusted my settings a little in order to compensate for the foreground

light, knowing I would have to reduce the highlights in the background and open up the shadows on the couple in post-production.

In the end, I didn't have to carry out nearly as much work as I'd initially thought, but I did add some colour/exposure gradients in Lightroom to bring out the amazing colours behind them.

It was only once I started taking the photographs that I realised what we were doing was pretty striking. At that point, I still didn't know whether the couple would like what I was doing, but then I showed them the back of the camera. They were thrilled. They were totally game and had a great attitude throughout the entire shoot, which is probably the main reason why I was able to get such incredible photos.

I had no idea that the wildfire photos would be so extraordinary, and I certainly didn't imagine that they would explode all over the



Josh Newton

Josh Newton is a wedding photojournalist based in Santa Barbara, California. Passionate about adventure and the great outdoors, he shoots weddings around the world. See more of his photography at joshnewton.com



JOSH'S KIT



Shooting with my Canon EOS 5D Mark III, I used my 50mm f/1.2L lens at an exposure of 1/1000sec at f/1.6 and ISO 100. I didn't have any off-camera flash; the rim lighting you can see is coming from the sun wrapping around the plume of smoke on both sides. I edited it in Lightroom only and used VSCO Portra 400 – along with my own modifications.

internet and get picked up by newswires around the world. The couple were definitely overwhelmed at their pictures going viral (it's the most viral wedding photography image ever taken), but they were delighted for me and were extremely supportive.

I did have concerns about what negative reaction there might be. It was almost inevitable, as someone always complains about something, but any negativity only amounted to a minuscule proportion of the comments. Some suggested we had 'taken advantage of a natural disaster', but I laughed it off. After all, nobody was hurt and no homes were destroyed, but the couple's entire wedding had had to be moved because of the wildfire, so if there was ever a time to do your job as a wedding photojournalist, this was definitely it. My goal was far from hoping the shoot would become famous – all I wanted to do was document this insane thing that changed the entire day for everyone who was there.

I doubt I'll ever be able to top the dramatic nature of these photographs, as it was the chance of a lifetime. However, I do hope I can continue to get incredible images for all my clients in the future. I've received a number of wedding enquiries as a result of these pictures, but hopefully nobody is expecting a wildfire as a backdrop!



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LETTER OF THE WEEK

Success without smut

Many thanks for a splendid 130th anniversary edition of AP; I enjoyed almost every page. However, the double page spread on pages 54 and 55 of cover pages over the years reveals the reason why I stopped buying your magazine from the early '70s until roughly the turn of the century. AP seemed to have descended into its 'Page 3' period, when an edition couldn't succeed without the inclusion of semi-naked females. The classified ads also started to resemble the cards left in London phone boxes! We are fortunate to be able take part in a craft that encompasses every nuance of the visual image, and I love the way our discipline has matured to embrace the

very finest photographs from all levels of ability. It was a wise editor that decided that the magazine didn't need smut to sell.

Chris Glass, Kent

I have no problem at all with tasteful, fine-art figure photography, but some of the cheesy glamour that AP was obsessed with during the 1980s in particular was quite cringeworthy – Nigel Atherton, Editor



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Irresistible mix

Thanks so much for the wonderful 130th anniversary edition, which prompted me to reflect on what makes AP unique. AP provides informative, in-depth test reports of the latest cameras, but also fascinating articles on historic cameras, whether technically great, innovative or downright amusing in their time. You add to this many superb articles of advice on a vast range of photographic and post-production techniques, as well as the experiences in the field of many different varieties of amateurs and professionals, and much more besides.

This is an excellent, entertaining and, for me, irresistible mix. I look forward to it every week!

Adrian Johnson, Surrey

Fab new format

I would just like to offer my belated congratulations on what you have achieved with AP's new format. As a long-term subscriber, I was becoming tired of the

overemphasis on the technical aspects of our hobby, to the point where I was seriously considering cancelling my subscription. However, the decision to focus more on the art of photography has transformed the magazine beyond recognition.

I am particularly enjoying the regular articles on photographers (both professionals and amateurs) and their thought processes when making successful images. I have even started reading Roger Hicks' quasi-philosophical discussions again.

Well done! I look forward to continuing my subscription over the years to come.

John Cairns, Lincolnshire

Thanks, John and Adrian, and this seems like an irresistible opportunity to remind our readers that a subscription to AP would make a perfect Christmas present, and we have a great offer running at the moment. See pages 42-43 for more information – Nigel Atherton, Editor

Viva nostalgia!

Great anniversary issue. Nostalgia is what it used to be.

David Reed, London

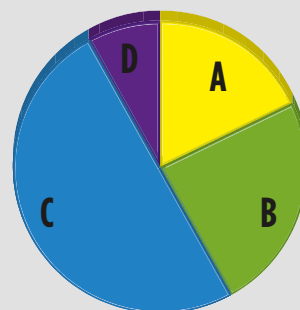
No cash for kit

As a pensioner, I'm no longer a regular reader of your publication for the reason that it makes me unhappy with my current kit.

Since I started reading AP, I have changed kit three times, having had a Pentax K-x, a Nikon D5000 and now a Nikon D3100. It's two years since I bought a camera and I don't want to upgrade just yet.

Gerald Tait, Manchester

Sorry to make you unhappy, Gerald. You certainly don't need the latest kit to enjoy AP. In fact, many of our readers are still using cameras that are older than I am. We only dedicate an average of 10-12 pages per issue to new gear reviews, and they're at the back so you can skip them if you want to – Nigel Atherton, Editor



In AP 11 October, we asked...

What interests you most about photographic history

You answered...

A Classic cameras and technology	18%
B Famous photographers and iconic images	24%
C I like both equally	50%
D I'm not interested in either	8%

What you said

'The simple fact that I can look across to my bookcase and see an old black & white picture of my parents and me when I was four'

'The quality achieved by early photographic workers'

'The way I can see places I love and care about as they were perhaps 150 years ago, and people who died long before I met who have faces, not just names'

'My photographs of my great-grandmother and one of her husband and seven-year-old son that she took. That the quality image is accurately dated to 1884 helps, plus the fact that I still possess the camera she used to take the photos'

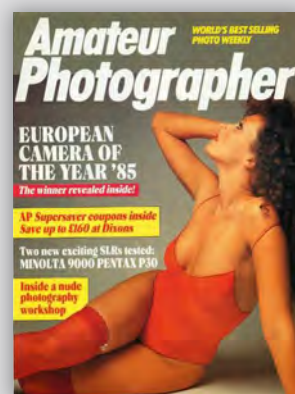
Join the debate on the AP forum

This week we ask

Do you use the camera on your phone for 'proper' photography?

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Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The 11 October issue's cover was from 29 January 1958. The winner is Strephon Duckering from London, who was closest with a guess of 3 September 1957.

➤ Second-hand kit

Arthur Percival (*Inbox*, AP 4 October) ought to be directed to second-hand cameras for quality and value. My 6 x 9cm Ensign or 6 x 6cm if I use the masking plates (105mm f/4.5 lens) only cost £25 (no lightmeter or viewing screen or autofocus).

Incidentally, I bought a Canon AE-1 for the same price. I already owned various Canon lenses. This is a lot cheaper than a Hasselblad and spare film back. Roll out the rollfilm is what I would suggest. Prints are a bit of a hassle, so is financing a 'Blad'.

M C Cheesman, Essex

Second-hand is definitely the way to go for those on a tight budget. There's a huge range of inexpensive but excellent gear out there for both film and digital users

Top locations addition

I was the lucky winner of the competition for the Foundation Course. Just what I needed, and thank you very much. On another subject, *130 Top Photo Locations* (AP 11 October), it is very easy for people to say, 'You missed my favourite out,' but on this occasion I think that you missed one of the very, very



The stunning Welsh coastline at Ynys Llanddwyn on Anglesey

best. That is, Ynys Llanddwyn on Anglesey (pictured above). **Richard Bond, via email**

Back-button focusing

Callum's assessment of the Canon EOS 5D Mark II (AP 4 October) is exactly as I find it myself and I think his argument regarding upgrading to a Mark III is very appropriate. My main reason for writing, however, is regarding the back-button focusing he mentions. Having had poor eyesight all my life, I have blessed the advent of autofocus. Fortunately, I am able to see the histogram on the back of the camera so I can expose to the right.

Since my sight began to deteriorate I have found that I am able to take well-focused and exposed photos, and I

hope back-button focusing helps others like me to continue to enjoy their photography.

R King, Hampshire

Camera shop closures

I recall your recent article detailing the demise of high-street camera shops. One of my favourite traders, York Cameras, close to the British Museum, ceased trading at the end of August. Robin Rata and his team had unsurpassed knowledge and helpfulness, and an amazing stock of old Canon gear, plus modern kit. For example, there you could buy a top-of-the-range flashgun for £70 less than the official dealer could buy it for at trade price.

A very sad sign of the times. **Gary White, London**

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In next week's issue On sale Tuesday 4 November



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Apple of my eye

Benjamin Lowy

Shooting conflict zones with his iPhone made photojournalist **Benjamin Lowy** a pioneer of mobile reportage. He shares his passion with **Jon Stapley**

Born and based in New York City, Lowy has covered stories and conflicts around the world – from wars in Iraq and Afghanistan to Hurricane Sandy in 2012. He is known as one of the earliest champions of smartphone photography, having used his iPhone partnered with the Hipstamatic app on many of his professional projects.

How did you begin the switch from a DSLR to an iPhone?

I think sometimes when your hobby is also your job, and you have to go beyond loving what you do to building a business out of it, it loses some of its lustre. You can start resenting the actual act of photography.

I have a pretty intense digital asset management and archiving methodology, so it became a pain in the butt to carry my camera with me. When I went grocery shopping, I knew that even if there was an awesome picture of a little old lady feeling a cantaloupe I'd have to double-back it, put it on the cloud, do all my keywording and my metadata, and then it's, 'I just don't want to do this.'

Then the iPhone came out and it's this little device that you keep with you anyway, that you don't have to archive right away, and it's just a little more convenient. It's a great way to practise creativity where you're not so constrained by the camera you use for work on a daily basis.

I think the first time I used it for photojournalism was for an assignment where a client asked me to shoot with a Hasselblad XPan and shoot chrome. I hadn't shot chrome for years and years! That was when Hipstamatic and some of these apps had just come out, and no one really knew what they were. So I shot with the XPan using chrome, and also using



ALL PICTURES © BENJAMIN LOWY

Libyan rebels pray in the desert sand near the front line on 28 March 2011, near Bin Jawad, Libya

Hipstamatic and the iPhone. While the film was at the lab, I printed the iPhone shots out at home, at 8 x 10 on my Epson printer. I brought them in and the client loved them, before they found out I had used my phone!

It kind of built from there. I was in Afghanistan for a while between 2009 and 2011, and I shot a lot on my iPhone. I tend to walk around on my own through different cities and it helped me be a little more incognito. I'm a 6ft 11in bald white guy so there's not much I can do, but not having a camera round my neck helped a lot.

I was also in Libya, where I did an extensive body of work. This was more to do with the fact that the iPhone and social media-enabled smartphones were what powered the Arab Spring. I thought it was apropos to photograph the event with similar devices that had enabled it to spread, so there was meaning behind it.

You mentioned that you started iPhone shooting when apps like Hipstamatic or Instagram were in their infancy, and of course now they're everywhere.

Have you had to change your approach to allow for this?

Well, I'm not doing the border thing any more, I think everyone was doing it for a long time to give images a retro-nostalgic look. I think we live in a really crappy time, where everyone is nostalgic because we hate the era that we're living in right now. I would say there's a big kickback against digital photography because it's overly precise – it takes happy accidents out of photography. I think for a while we were thinking maybe the iPhone could be the next digital Holga, that's why people were using Hipstamatic, but I think now we've had that, we've done that and we've gone back in the other direction.

Do you find yourself brushing up against any technical limitations with the iPhone? Are there things you wish it could do?

It's getting much better now – with the new release [the iPhone 6 and 6 Plus] you can really get your exposure correct. I suppose it is very wideangle, but otherwise that's it. It

The divide between serious photographers using DSLRs and casual snappers on their smartphones may not be as wide as you think. AP talks to two professional photographers who found success shooting on iPhones



Young Libyans swim on a rubble-strewn stone cornish during a hot summer day



A damaged car with bullet hole in Zintan, north-west Libya



An Afghan man launches a kite from a ridge overlooking the city

is what it is. For the past few months I've been on the road doing sports, and I haven't been using my phone at all because it's not appropriate. I do wish there was a standard 50mm equivalent lens – you can zoom in using apps, but that degrades the quality. However, there are some apps like ProCamera that shoot uncompressed raw files that you can do a little more with.

To be honest I've printed some of my pictures of Hurricane Sandy and Libya at 40 x 40 banner-size, no problem. It still works. Maybe you can tell it's an iPhone picture, but for the most part it's an image and it works.

Would you say switching to the iPhone had a major impact on your career?

No, I'd done six years of work in Iraq. But now I'm sort of known as an innovator. For me it's all about creating new ways of seeing, and this was one more innovative technique. I think I was one of the first people to get involved in using the iPhone

and blogging for journalism, but it wasn't the first thing for me. For a while it was like, 'Oh, it's Ben, he's the iPhone photographer,' but for the most time I was the 'Iraq windows photographer' [a previous project of Ben's in which he shot the Iraq war mostly through the windows of military vehicles], and now I'm known as the sports photographer.

Did you dislike the label of 'the iPhone photographer'?

No; it worked for a while. I just want to be known as a photographer.

You were an early proponent of mobile photography's role in journalism, something that has only grown with the rise of the citizen journalist. What do you think the future holds for the field?

I think at some point it'll actually fall back to what it used to be. I think we need vetted sources of information, because if you're

letting everybody send in images no one is really going to know what's true. I've had images that were taken from my time in Iraq in 2003 and used by the Syrian opposition to say, 'This is what's happening in Syria today.' Information is flowing really irresponsibly; news organisations like the BBC or CNN are just taking anything and running with it because they want to be first.

At some point there's going to be a reaction, where people are just going to have to go back to existing structures, where you understand that these are journalists and they're from vetted sources of information.

Do you think that facilitating this change will be the role of people like you, journalists with professional standards?

[Deadpan] No one has ever told me I had professional standards.

But yes, I would hope so.

You can see more of Ben's photography at www.benlowy.com. You can also follow him at [instagram.com/benlowy](https://www.instagram.com/benlowy), or keep up to date with his blog at benlowy.tumblr.com.

Kevin Russ

Travel photographer **Kevin Russ** funds his journeys by selling his iPhone images to agencies. He shares his experiences with **Oliver Atwell**

Kevin Russ has spent the last 30 years living the kind of life that would make many of us green with envy. A born explorer and nature enthusiast, Kevin travels the world shooting landscapes, portraits and wildlife using an iPhone 5. Within a day, Kevin will upload his images to the delight of his tens of thousands of Instagram and Tumblr followers. The fact that he is able to fund these expeditions using the money he makes from selling his images is what makes his story of particular interest.

What caused you to make the transition from DSLRs to shooting on an iPhone?

At the beginning of 2012 I had taken some images of snowy owls that I'd shot in Washington with my DSLR. I was selling some of my work on iStock at the time and of course thought I should upload my owl images. However, there were some quality issues with the images – they were too grainy. I had also taken some images of the owls using my iPhone 4 (I've since upgraded to an iPhone 5) but they were quite different to the DSLR images. The images weren't close-up as there was no zoom function on that particular phone and I'd put the images through an Instagram filter – this was before photo-editing apps.

I uploaded one of my iPhone owl images and it was accepted. In fact, someone bought it right away. I then realised that we'd reached a time when it's easier to sell an image taken using a smartphone than it is selling one taken with a professional camera.

I'd spent a lot of money on my DSLR, it had an expensive lens and I shot everything in raw. Basically, I did everything you were supposed to. When I used the iPhone things just felt so much simpler. So, for the next six months following the owl shots, I was shooting less and less with a DSLR and more and more with the iPhone. Eventually I stopped travelling with a DSLR altogether. Recently I've been shooting a little bit on 35mm but even so, it's the iPhone images that sell.

Where are you selling your images?

I sell licenses on Stocksy, a relatively new agency that started in March 2013. The

Running Wild
Horses,
Delta, Utah



ALL PICTURES © KEVIN RUSS

'I generally shoot using the VSCO Cam camera app and use it to adjust the temperature and tint a little'

good thing is that they're not your traditional stock agency. You won't go there and find lots of shots of objects on a white background or posed pictures of businessmen shaking hands: all of the images have context and style.

If I'm looking to sell prints, I'll use somewhere like Society6 and One Kings Lane. One Kings Lane is quite different in that you set your own price and they're quite cheap. However, art prints and photography are only a small part of what they do; they generally sell household goods. I would say Stocksy and Society6 are the ones that I count on for my income each month.

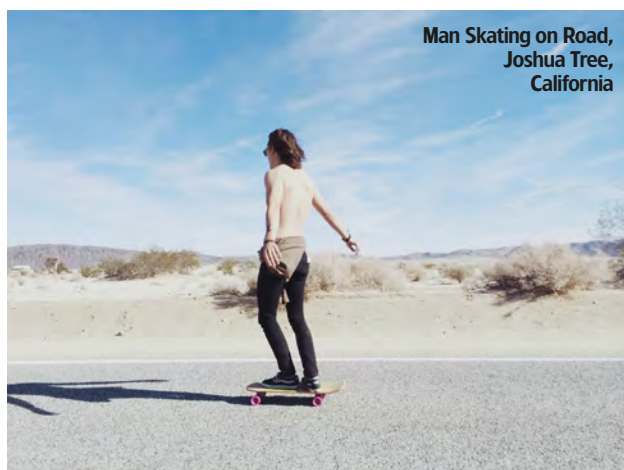
Is the money you're making from selling your images funding your trips around the world?

Yes, it's the only money I'm making. I have money coming in from Stocksy, Society6 and some old iStock work. That means I can travel to the locations I want to visit where I'll often live in my car or a tent. Sometimes

I'll camp out for a week at a time, unless I'm paid or sponsored to go somewhere, although that doesn't happen very often. For example, I went to Iceland recently and stayed in a hotel because Icelandair paid for it. I'm planning to go back there, and when I do I'll rent a car and take my tent so I can see the whole island.

How does using an iPhone alter the way you see photographs?

Using a smartphone changed how I saw everything, especially when it came to light and composition. When I was shooting with a DSLR, I had all the prime lenses like the f/1.2 and f/1.4. I'd shoot at that aperture and blur out the background, I wasn't really composing the image. I just got into a kind of groove. But now I'm using the iPhone everything is in focus, which means I have to compose the background and foreground. I also had to alter the way I worked with light. Using a DSLR, I'd often shoot into the sun to create a nice backlight.



Man Skating on Road,
Joshua Tree,
California



Ruby Beach,
Olympic National
Forest, Washington



Woman in
Foggy Forest,
San Francisco,
California

A good camera can handle that and an iPhone can't, but it made photography fun again because essentially I had to relearn how to take photographs.

What apps are you using at the moment?

I generally shoot using the VSCO Cam camera app and use it to adjust the temperature and tint a little. That's about it, though. Sometimes I'll crop using a different app but a lot of apps do that. The entire mood, look and feel is done in VSCO Cam.

What happens on location? When you take the photo do you look at it straight away or sit on it for a while?

More often than not the images are taken and uploaded the same day. Sometimes I'll capture a moment and just know that I won't get a better image out of the scene. I'll then post it immediately; this is particularly true when I'm shooting people or wildlife. Sometimes if I'm going through a location I'll have images that I like, but then think I

want to finish off the day, shoot more and then post my favourite one from that day.

When you read about your work online, many people are keen to label you as a landscape photographer. How do you feel about that?

Especially now more than ever, I'm putting less effort into trying to control my photos and documenting my experiences, and doing things I haven't done before. That often extends beyond the parameters of landscape photography.

For example, earlier this year I did some train hopping, and that lost me a lot of Instagram followers. I'd take images of food we'd get out of the trash or take pictures of the dirty ground we were sleeping on. It wasn't inspiring to a lot of people who wanted to see landscapes, but that was my experience at the time. I was also in Alaska a month or two ago, hanging out with some guys who dig for gold, so I camped out on a beach with them and dug for gold. I enjoy being out alone in nature, but when I'm around people I'll shoot them. Most people

know my landscape work, so they put me in that box.

How do you plan which locations to visit? Do your followers on Instagram help you decide?

They do. Usually I'll have a place in mind, such as a particular state that I'd like to visit. My Instagram followers will see where I am in the world and they'll send me a message telling me some good places to go. At other times my inspiration comes from looking at old photographs and books.

How long do you see yourself doing this for?

I'll do this for as long as I can, but it can get a little lonely out there. When I was in Alaska I was joined by groups of friends, but more often than not I don't see too many people. Sometimes I have to go back to California so I can recharge a little and see my family and friends. But as long as I feel inspired and I'm selling images I'll keep going, so I can see new places. Perhaps I'll try more hitchhiking in the future. ➤

To see more of Kevin's work visit www.instagram.com/kevinruss, www.kevinruss.tumblr.com, www.society6.com/artist/kevinruss and www.stocksy.com/kevinruss



One of the most downloaded mobile phone images on iStock. This image by Aleksandar Nakic has been purchased almost 400 times

© iStock / ALEKSANDAR NAKIC

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From one of the world's largest photo libraries, Alamy, comes Stockimo. Stockimo is a stock photo app that allows those with an account to upload and keyword images directly from their smartphone. Photographers can get up to 40% of every image sold, with the images sold on the main Alamy website. For more information visit www.stockimo.com.



Shooting stock photos with an iPhone

Have you ever considered submitting your smartphone images to a photo library? **Richard Sibley** shares his tips

With the rise of smartphone photography, it was inevitable that publishers, advertisers and marketers would look for smartphone images to illustrate their wares. Washed out, cross-processed and weathered-looking image colours, popularised by smartphone apps, have started to find their way into advertising, and the stock photography markets have responded to this.

Just a few years ago, smartphones were on the list of cameras that weren't accepted by stock libraries. Many libraries now embrace them, realising that there is a market for authentic smartphone images. iStockphoto.com is one of the largest stock libraries to

regularly accept images taken on smartphone cameras. In fact, if the image has a resolution larger than 2 million pixels, meets its image quality requirements, and of course, the subject matter is suitable, iStock will accept the image. Given that many of these images will be used online to illustrate articles and blogs, rather than in print, the quality from a smartphone is more than good enough in most cases. The result is that everybody is carrying a 'camera' around in their pocket, one that can be used to take commercial images. Obviously there will always be a demand for images of news events, but now other moments of spontaneity can be captured. You must remember that the usual rules about model and

property releases will still apply.

However, don't expect big successes from smartphone photography. You could earn less than \$1 each time your image is sold. Add to that the fact that art editors will still be

looking for the best images, and you will still find your image competing with thousands of others, most of which will have been taken on a compact system camera or DSLR.

As usual, it is well-executed images, with a interesting take or idea on a subject, that will create a good stock photo. Images that are simply of objects or places tend to have low sales and have lots of competition. Find a unique way to photograph your subject, or think of a creative way to tell a story in a single image. Being original will give you a better chance of success.

AP

TOP TIPS

WITH many advanced camera apps on smartphones, there is no excuse for getting the exposure wrong. The real problem for most smartphone cameras are burnt-out highlights. Try to prevent this as much as possible. If altering the exposure to save highlights results in a dark image, remember that you can edit your images just like you can any other digital image. Don't be scared of using your computer, but some editing apps are quite advanced

and can produce excellent results.

Noise and artefacts can be an issue, particularly if you apply heavy edits to an image. Try reducing the size to the minimum requirements. Perhaps from 8 million pixels to the 2-million-pixel resolution of iStock. By reducing the resolution you will also help to reduce any artefacts, giving the perception of a sharper image. However, you may be paid less for use of the image as it isn't available for larger print sizes.

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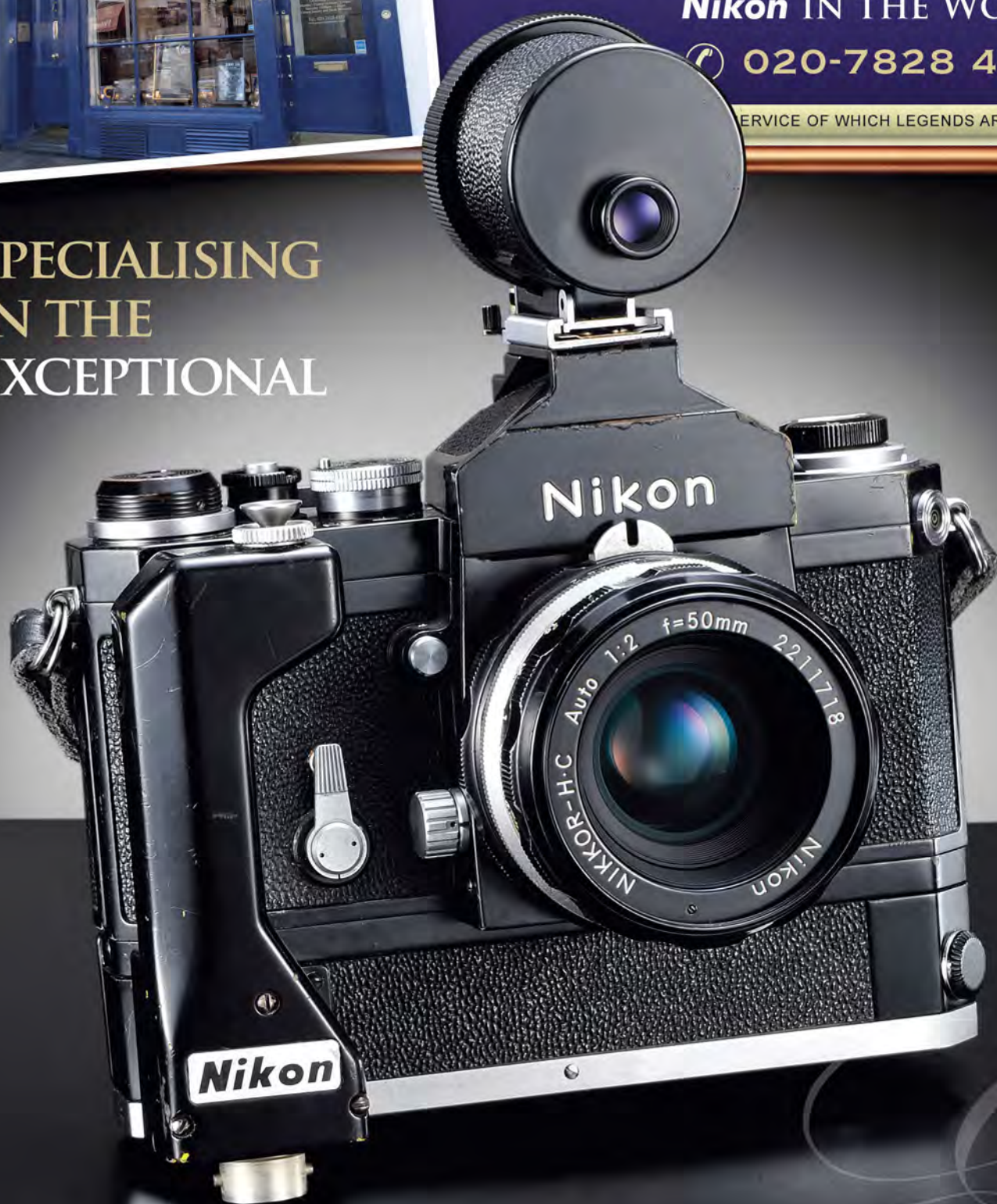


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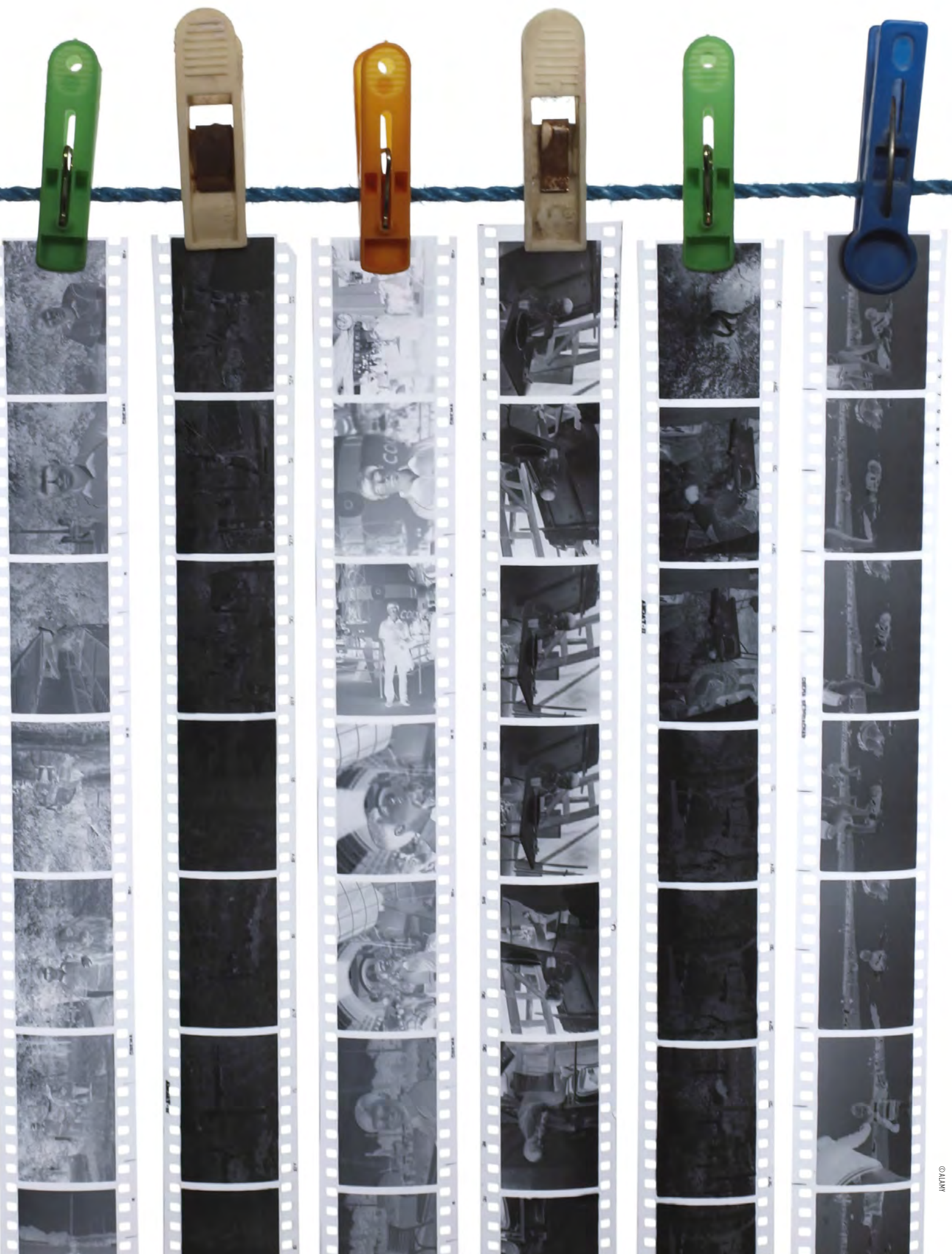
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THE NIKON F HIGH SPEED SAPPORO CAMERA

In late 1971 the Nikon F High Speed camera was released. This motor drive permitted shooting up to seven frames per second (fps) and controlled by a button on the front switch unit; the reflex viewing mirror must be in the lock-up position and only shutter speeds 1/250 to 1/1000 sec. can be used. Shooting rates of two to four fps and single frame are governed by a second button at the rear of the unit. At two fps, permissible shutter speeds are 1/8 to 1/1000 sec.. At three and four fps, speeds are 1/125 to 1/1000. The Nikon F High Speed 7 fps was supplied with an optical zoom viewfinder which had a range of 135-300mm. Accessories include a battery pack, power cord and eye-level finder with an accessory shoe. The 7 fps version was Nikon's first High Speed Camera and was used at the Winter XI Olympic Winter Games held from 3rd to 13th February 1972 in Sapporo, Hokkaido, Japan. Amongst collectors it has become known as the Nikon F High Speed Sapporo. According to our research, only 54 examples of this camera were made, making it one of the rarest and most desirable of all Nikon cameras.

Technique PROCESSING FILM



Processing film

In the second of his three-part series looking at the benefits of working with film, **Andrew Sanderson** shows how easy it is to process your own photographs

Because home processing is less common these days, I think people are put off trying it, in the mistaken belief that it is difficult or dangerous. It isn't, and once you have seen it done or tried it yourself, you'll wonder why you ever hesitated to process your own photographs.

To begin processing you will need to buy a few things – it won't cost much to get set up and the equipment will last for years. The most important consideration, though, is the chemicals you use as there are a large number of film developers available and many ways to use them.

The first chemical you'll need is a developer. Some developers give finer grain and better detail; others give sharper-looking images, but with exaggerated grain. There are developers that you mix up from powder, and store as a large volume of working solution, and there are others that come as a bottle of concentrate that you dilute immediately before use. Some can be used many times over and others are discarded after one use.

I would suggest that the bottled concentrate is best to start with, as it will give more consistent results, as long as you are careful with your measuring. There is also less risk of you breathing in the powder as you

'Once you have seen it done or tried it yourself, you'll wonder why you ever hesitated in the first place'



Andrew Sanderson

Andrew is a highly respected photographer, printer and teacher working exclusively with analogue methods and materials. He runs workshops on many techniques.

www.andrewsanderson.com

mix it. Before you pour the developer into your developing tank and the awaiting film, you need to know three important factors for the process: the strength of the developer, the actual temperature of the developer, and how long it is in the tank.

The developer I'm going to ask you to try first is Ilford Ilfotec DD-X. This is a superb developer and is easy to use. It is mixed with water to a ratio of 1:4 (in all the ratios mentioned here, the smaller number refers to the concentrate and the larger number refers to the water quantity).

The developer is working on the parts of the film that have received light, making them go darker and darker. If you stop development too soon you will have pale grey images that won't scan or print properly. Letting the developer work on the film too long will cause those areas to go totally black, and this will prevent light passing through, making it virtually impossible to see any detail in those areas.

If the developer is too warm it will blacken the film faster, while if it is colder it will take longer. To help ensure you have the right developer temperature, get yourself a large jug of roughly room-temperature water. Put the thermometer in and keep adding hot or cold water until you

have the water at 20°C, then measure out 280ml into your large measuring container. In a smaller measuring container, pour out 70ml of Ilfotec DD-X. Now mix together and give it a quick stir. You now have 350ml of working-strength solution. This is more than is needed to cover the film in the tank, but having that extra 50ml will ensure that the film is still covered, even when agitation causes frothing.

Stop bath

The aptly named stop bath is simply a diluted acid, which stops the action of the alkaline developer and prevents it from going any further. The concentrate is rather strong, so don't get it on your skin. Dilute it with water to get a working-strength solution – usually 1 part stop to 19 parts water – a slightly weaker mix is better than a slightly stronger one.

Finally, the third chemical in the process is the fix. The oldest type of fix was known as hypo, but it is slow to work. Most people use the quicker type known as 'rapid fixer'. If you are buying Ilford products, you might as well go for Ilford Hypam rapid fix. This is mixed up at 1:4.

Washing

The fix, which is embedded in the emulsion of the film, will bleach away the images if it is not removed, so washing is essential. Put the tank in the sink and fill it with cold water. Rinse the whole tank, funnel and lid to get the worst of the fix off, then pour out the water and refill. Put the funnel in, the lid back on and agitate by inverting five times.

Pour out the water and refill, put the lid back on and invert ten times. Pour out the water and refill again, then invert it 20 times. Empty the tank, refill and leave it to stand for 10mins – this will allow small amounts of fix to diffuse out of the film. Then invert 20 times, remove the film from the spiral and hang up to dry. Some people advise that after washing you should always squeegee the film from top to bottom to get the water droplets off, but this can easily scratch or damage the film, so I never do it.



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You can watch Andrew's video on film processing at
www.youtube.com/watch?v=J3bc02q59fI

STEP BY STEP



1 Preparing your film

Using a changing bag, the film needs to be removed from its canister and fed into the spiral of the central reel from the tank. Cut off the thin end of the film (known as the film leader) and push the cut end of the film in where the lugs on the spiral protrude.



2 Loading the film

If you can push the film in, continue in this way, but if it gets too stiff don't force it, as you will crease the film. If pushing is not possible, hold the spiral with one side in each hand and twist it backwards and forwards, drawing the film in as it becomes gripped by the ball bearings.



3 Place in dev tank

When the full length of the film is almost loaded, cut the film spool off the end and make sure all of the film is fully on the spiral. Put the spiral onto the central column and push it right down. Put the black funnel in and turn until it clicks.



4 Set out chemicals

Once the tank funnel has been clicked into place, it's time to get your chemicals ready. Wearing rubber gloves, I would also advise that you cover your table or work surface with plenty of newspaper in case of a spillage or splash. Ideally, your location should be the bathroom, not on the dining table.



5 Agitate

Pour the developer solution (ensuring correct temperature and ratio) into the tank and push on the rubber cap. Now invert the tank ten times, put it down and immediately start your timer. When 1min has elapsed, pick up the tank and invert it three times, then put it down again. Repeat this each minute until you get to the ninth minute.



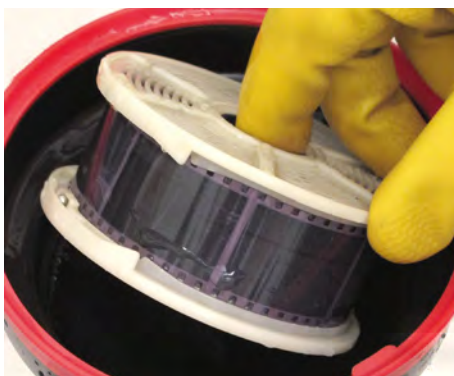
6 Stop bath

Remove the rubber cap only, pour away the developer and then quickly pour in 350ml of stop bath (1:19). Put the cap on again and agitate the tank by inverting ten times. Pour the stop bath back into the measuring flask to be used again (keep two bottles with good lids to store your used stop and fix), and pour in 350ml of working-strength fix.



7 Fix

Start your timer and agitate the tank for 1min. Take off the rubber cap, take out the funnel and lift out the spiral. The film will look milky rather than clear. Put the spiral back in the fix and agitate it by turning it forwards and backwards, and lifting and lowering it. Check the milkiness every 30secs and look at the timer.



8 Moving

When the milkiness has gone, the film is half fixed, so double whatever time this is. Keep it moving round and round, up and down, throughout the fixing time (relatively quick in summer, quite a bit longer in winter, when the chemicals are colder). Once the film has been fixed, return the chemical to a storage bottle.



9 Wash and hang

Washing is essential and then leave to dry. At this point, the film surface is vulnerable to damage, so avoid the temptation to look at it. A good place to hang your film is in the shower overnight. A bit of bent wire will hold it at the top, but don't let it touch any surfaces. A wooden peg on the bottom will help to reduce curl when it dries.



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Round Nine

Night photography

IT IS ironic that for an APOY theme involving shooting under the cover of darkness, light will be your biggest asset. Although daylight may have faded, there will be a plethora of artificial lights – particularly if you are shooting in a city or town environment – that you can incorporate into your images. Car trails are the obvious example here, and of course streetlights and the light emanating from buildings or billboards offer other possible sources or interest.

Alternatively, you could venture out during the twilight hours to see if you can create an image with impact and atmosphere that combines both traces of natural light and artificial illumination as lights begin to switch on (or just before they switch off). As ever, your

choice of subject is crucial, so try not to settle for the usual suspects.

As you walk around during the day, look carefully at your surroundings and try to imagine how the scene might look at night. Other areas to consider include your choice of shooting angle, time of evening or night for the shoot and the equipment you'll require.

It should go without saying (but we'll say it anyway) that safety is of paramount importance. If you are shooting late at night, remember to keep yourself and your belongings safe. Checking out a location before your shoot is key to ensuring a successful and safe shoot.

If you want some ideas, tips and tricks on how to go about shooting your images for this round of APOY 2014, turn to page 36.

HOW TO ENTER

To enter **via email**, follow the link at the bottom of this page. We will need to know where and how you took your image, plus the camera and lens used with aperture and focal length details. Remember to include a telephone number and your postal address so we can contact you if you win. To enter **by post**, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you once the round has been judged (please enclose an SAE). Entries can be sent to APOY, *Amateur Photographer*, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Plan your APOY 2014 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Street Life	Street photography	1 Mar	28 Mar	26 Apr
Animal Planet	Pets and wildlife	5 Apr	25 Apr	31 May
World in Motion	Action/movement shots	3 May	30 May	28 June
By the Sun and the Moon	Portraits in natural light	7 June	27 June	26 July
Dawn & Dusk	Landscapes at dawn/dusk	5 Jul	25 Jul	30 Aug
Macro World	Insects, flowers and plants	2 Aug	29 Aug	27 Sep
In a Faraway Place	Travel photography	6 Sep	26 Sep	25 Oct
The World in Black & White	Monochrome images	4 Oct	31 Oct	29 Nov
Kept in the Dark	Night photography	1 Nov	28 Nov	20-27 Dec
Building Blocks	Architecture exteriors	6 Dec	26 Dec	31 Jan

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy14

This month's prizes



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1st prize

THE first-prize winner will receive an Olympus OM-D E-M10 with a 14-42mm EZ Pancake zoom, a 45mm f/1.8 portrait lens, a 40-150mm zoom, a 9mm fisheye lens, a macro adapter and a street case in which to carry it all. That's a total retail price of £1,200. The E-M10 has a 16.1-million-pixel, four thirds-sized CMOS sensor and a TruePic VII image-processing system. Its 1.44-million-dot EVF displays a 100%

field of view and has a 120fps refresh rate. The 14-42mm EZ Pancake zoom lens is a slim and compact optic that is equivalent to a 28-84mm lens in the 35mm format. This 45mm f/1.8 portrait optic is ideal for low-light people shots without flash, while the 40-150mm zoom has high-speed AF and is optimised for movies and stills. The 9mm fisheye lens is ideal for capturing wideangle scenes.

2nd prize



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THE second-prize winner will receive an Olympus PEN E-PL5 camera plus a 14-42mm and 40-150mm twin-lens zoom kit worth £500. The E-PL5 offers serious image quality, with its powerful

16.1-million-pixel sensor and a new OM-D component in the TruePic VI image processor, and it has lightning-fast autofocus, a touch-sensitive LCD screen and full HD video.

3rd prize

THE third-prize winner will receive an Olympus Stylus SP-100EE Ultra Zoom camera, with an impressive 16-million-pixel sensor and 3in LCD screen. A handy autofocus lock is included, so you need never lose a shot due to fuzzy focusing. The camera also features a 50x optical Ultra Zoom lens with a focal length ranging from 24mm to 1,200mm, and built-in Dot Sight to make it easier to focus precisely on distant subjects.



**PRIZE
WORTH
£350**

Round Nine

Night photography

We take a look at some tips and tricks to set you on your way to creating successful night-time images



© ADAM HUSZVÁ

Exposure

WHEN it comes to ensuring that your image is accurately exposed, night and low-light photography require just as much attention as shooting during the day. If anything, the process becomes even trickier when you're faced with multiple sources of illumination. There may

be sufficient light from artificial sources for you to use a fairly short shutter speed, but you may need to use longer exposures, perhaps of several seconds or even minutes if you are shooting in very dark conditions, such as natural landscapes. Also, remember that metering is key and you may need to use exposure compensation.

Light painting

LIGHT painting is, on the surface, a simple endeavour. You set your camera to a long exposure and stand in front of the lens with a light source, such as a torch or sparkler, and draw a picture. One tip to remember is that once you know the exact spot you're going to shoot, put an object such as a bag in the area in which your painting will appear. Then use a torch to illuminate the bag, set your camera lens to autofocus and then focus on



© DAVID BLUNDER

it. Once the focus is correct, switch your camera lens to manual. It's important to do this because if you leave the lens on autofocus it will keep adjusting in the dark as it will not 'see' what to focus on.



© ALUREA TEMOUR

Shooting stars

WHILE shooting stunning images of the night sky can prove a little tricky here in the UK, it is possible to get out into the countryside to capture some great shots and avoid any unwanted light pollution.

You'll have a couple of choices when shooting stars – do you freeze them so they are tiny points of light or do you set longer exposures to render the stars as a dramatic light trail? To shoot them as single pinpoints, use your widest maximum

aperture and a shutter speed of around 20secs. If you choose an aperture any longer than this you'll find that movement is recorded, while you'll need to toggle your ISO to get the correct exposure.

For star trails, repeat this process for up to 2 hours (depending how long you want your star trails to be), shooting your images consecutively, before merging them together in Photoshop to create one final image. Just as importantly, though, check the weather and go out on a clear night!

Colour and ISO

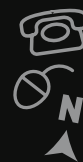
WATCH out for colour casts – choose your white balance setting carefully and be prepared to adjust the colour balance afterwards if you are shooting raw files. That said, there's no reason why you can't experiment with your white balance in order to achieve colour casts that, while technically untrue, serve to give your scene an interesting atmosphere. The higher ISO setting you use, the more noise you will get in your image, so bear this in mind when deciding on your camera settings. Many of today's cameras can cope with high ISOs, but for those that can't, make sure you keep checking your settings.



© ANITA STANISLO

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. 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(UK)'s Amateur Photographer magazine and on Time Inc. (UK)'s and Olympus' websites and social media should they be selected to promote the competition. 8. You grant Time Inc. (UK) and Olympus the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by a covering letter, including your name, address, telephone number and image/camera details. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of Time Inc. (UK), Olympus and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Olympus has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2014 competition will be to win Olympus products to the value of £5,000 RRP as at the date of notification. 15. Prizes are subject to Olympus standard terms and conditions for its products. 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Zeiss Lenses



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Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

Picture
of the
week



AFTER

Jumping waterboys

Dimple Pancholin

Fujifilm FinePix S7000, 15mm, 1/480sec at f/6.3, ISO 160

THIS picture makes me smile, as it perfectly portrays the fooling around that young boys love so much. Showing off for the viewer, they do their best to be as funny and outrageous as they can – and they have managed very well. Dimple has captured a moment that must have been repeated over and over again across centuries, as boys of a similar age jumped to impress their friends, their mothers and other photographers who came along before Dimple.

The subject for me is the shapes they make and the expressions on the faces of the two facing us. To emphasise these elements I think we could eliminate the distraction of colour. There isn't too much colour in the scene, and we can guess what the colours are in any case, so we don't need to have their voices mumbling beneath the principal messages. It really is a wonderful image, and Dimple wins the prize for having both the best name and the best picture of the week.



BEFORE



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

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Cat at the back step

Aly Abidali

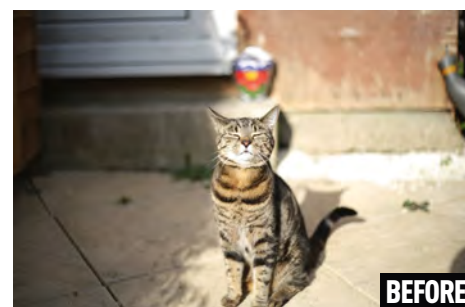
Canon EOS 5D, 50mm, 1/1500sec at f/1.8, ISO 50

AFTER

THIS image is an excellent illustration of the power that exposure has over the general visual quality of our images. The subject is illuminated by the full brightness of the sun, but is sitting inconveniently close to a significant area of shade. Although the camera has focused on the cat, it doesn't know that the cat has dark fur – so all it sees is a lot of dark areas in the scene. Inevitably, it suggests an exposure that will reveal the detail in the darkness – that is a camera's job, and it has done it well. The photographer's

job, though, is to anticipate the camera's misconceptions, and in this case Aly could have guessed what the camera would do wrong, and then instruct it to make the exposure darker. I have reduced the overall exposure by about 1½ stops, which makes the brightness right for the cat and darkens the background enough that the cat stands out a little more.

I've also taken the liberty of rearranging the composition a little. Cutting paws off is as bad as cutting feet off, and Aly needed to pay more



attention to this before he released the shutter. as for the bucket, at first I found it an annoyance, but really, the problem is not its presence in the frame (it adds a sense of where we are) but its position hovering above the cat's head. Had Aly moved to his left he could have put some horizontal distance between the two and kept the bucket without it being a distraction.

The difference between my image and Aly's original is time. When we take time over our pictures we can see where we are going wrong and what needs fixing. We need to spend time looking through the viewfinder or at the back screen, and once we have taken the picture we need to look again to check that everything is just so. This cat isn't going anywhere in a hurry, so Aly would have had plenty of time to see, inspect, anticipate, shoot, review and reshoot.



Double-headed deer Adrian Shurmer

Nikon D3100, 55-200mm, 1/500sec at f/4.8, ISO 400

IT IS very easy to see what is wrong with Adrian's picture of these deer. It is ironic that in English we use the same word for deer whether singular or plural, as Adrian has equally paid no attention to how many deer he was photographing, and consequently has come away with a picture of a pile of deer. The problem is that one creature blends into the other, leaving us with no clear outline of what we recognise as a deer. When we

are trying to get a message across, clear outlines are desperately important, and in this case the distraction is powerful and prevents us from appreciating the subject.

In a situation like this there is no cure until one deer gets up and walks away. Adrian could have rotated his position by 90° to the right and then put some light between their heads – or he could have chosen not to take the picture at all. I've



made a quick edit to show the difference including only one deer makes – a very clear outline and an immediately understandable subject.

Blending two subjects rarely works, as one gets lost in the other, but I thought it worth showing an occasion when it really has worked very well. Dimitris Stamatellis has sent a wonderful shot of the moment the two Evzones cross paths during their ceremonial march in front of some historic building. The moment is perfect and the blending makes us look twice – while the visual joke is immediate and obvious. It's a great shot, and shows when and how to break a rule.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

SAMSUNG

12-24mm f/4-5.6ED Wide Zoom with i-Function

This is the ideal lens if you love to shoot wideangle scenes including landscapes and architecture. Despite its wide-reaching angle of view, the 12-24mm is a relatively compact and lightweight lens – it's just 65.5mm high and 63.5mm wide – plus it uses extra-low dispersion (ED) glass to reduce chromatic aberrations and aspherical elements for superior sharpness. It is best for landscapes, architecture, street photography and anything where you're working in a tight space.



50-200mm f/4-5.6 OIS III Telephoto Zoom with i-Function

Do you want to get close to your subject? Then this is the lens for you. Offering the 35mm equivalent to a 77-308mm zoom, this far-reaching optic is perfect for filling the frame with distant details. An inner focusing mechanism means the lens does not alter in size during use, while the Optical Image Stabiliser combats the camera shake often associated with longer focal lengths. This lens is best for distant subjects, sports and action, flattering portraits, candid shots and street photography.



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Pentax Q-S1

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A light compact camera that takes interchangeable lenses, reviewed by **Jon Devo**

At a glance

- 1/1.7in, 12.4-million-pixel backlit CMOS sensor
- 3in, 460,000-dot LCD screen with anti-reflective coating
- In-camera raw processing and HDR mode

PENTAX'S latest Q-series camera is one of the smallest interchangeable-lens cameras that money can buy, measuring 105 x 58 x 34mm and weighing 200g. This latest version features a 12.4-million-pixel, 1/1.7in backlit CMOS sensor and Pentax Q engine image processor, capable of 5fps shooting, raw and JPEG capture, and sensitivities up to ISO 12,800. It sports a tough plastic frame and aluminium grip.

On paper it is almost identical to the Pentax Q7, but has received a physical makeover to give it a more refined look. Aluminium is also featured on the camera's quick dial and the positioning of its controls make it easy to use. It can record full HD video at 30fps, has full manual control and more than 20 scene and exposure preset modes for capturing stills.

Verdict

The ultimate selling point for the Pentax Q-S1 is its compact size. However, its sensor size is a limiting factor for capturing high-quality images. Smartphones with 1/2.3in sensors, such as the Sony Xperia Z3, capture comparable images, so some may not want to carry an extra camera. That said, most phones don't shoot raw, don't have interchangeable lenses and lack the Q-S1's well-placed controls.

Stabiliser

In-body shake reduction should help keep images more stable when shooting handheld.

Q mount

This camera is compatible with a growing number of Pentax Q-mount lenses and accessories.

Attractive

Good handling makes this an easy camera to use. It's also available in four standard colours or by special order with 36 colour combinations.

Raw

It's possible to simultaneously shoot in raw and JPEG with this ultra compact camera.

Amateur Photographer
Testbench
★★★

ALSO CONSIDER

Panasonic Lumix DMC-GM1

£529, www.panasonic.co.uk

It may cost almost twice the amount of the Pentax Q-S1, but the 16-million-pixel Panasonic GM1 is one of the highest-quality ultra compact cameras on the market. With a micro four thirds mount, it is compatible with a huge range of lenses.



Pentax Q10

£229, www.ricoh-imaging.co.uk

Cheaper and sharing many similarities with the slightly more advanced Pentax Q-S1, the Pentax Q10 has a 12.4-million-pixel sensor and a maximum ISO sensitivity of ISO 6400. Battery performance is better on this older model, although it matches the compact size and weight of the Q-S1.



Nikon 1 S2

£339, www.nikon.co.uk

The Nikon 1 S2 is fast and portable with a 14.2-million-pixel CMOS sensor and an autofocus system designed to capture fleeting moments. The most impressive feature on the S2 is its ability to shoot at 20fps with continuous AF.



Out now

Expert reviews of the latest kit to look out for

Impossible Project round-frame Polaroid film

- £17.50 (single pack)
- www.the-impossible-project.com

THIS special edition round-frame black & white instant film paper from The Impossible Project is designed for Polaroid 600 cameras. As described, images captured using this film are printed inside a circular frame. This black & white film uses a newly developed emulsion, which does indeed deliver rich greyscale tones, as claimed by the manufacturer. The look produced by this film is somewhat reminiscent of the daguerreotype photography process from the late 1800s. Some speckles and degradation appear around the rim of images captured on this film, adding to the vintage look. I really enjoyed using it, although it isn't cheap, so you'll want to choose your shots wisely.

Single and triple packs are available to purchase online at shop.

the-impossible-project.com, for £17.50 and £45 respectively.

Jon Devo



The round-frame film gives an interesting look



Manual Cam

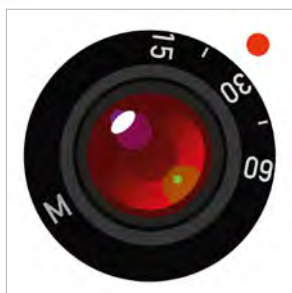
- 69p
- www.lofopi.com

WITH the latest release of Apple iOS 8 for iPad and iPhones, Apple has finally allowed developers access to many of the features of the camera, allowing them to add features that have previously only been applied via software effects. Manual Cam is one of the first apps to take advantage of the operating system's new features and uses them to good effect.

At the bottom of the apps screen is the ability to change the ISO sensitivity, shutter speed and white balance of the camera, as well as the focus point. You can also manually focus the camera, with the screen showing a 100% magnified view, just as you would expect from a CSC or DSLR.

The usual array of filter effects is also available, as well as the ability to export images from Manual Camera to image-sharing apps and services.

If you are looking to get a little bit more control on the iPhone camera, Manual Cam is a great option. I'm sure more and more camera apps will be updated to make use of the new features, but if you want to try them now, Manual Cam is well worth the 69p download. **Richard Sibley**



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At a glance

- 20.2-million-pixel, 1in sensor
- Fast f/1.8-2.8 lens with 4.2x optical zoom
- 24-100mm focal length
- Built-in neutral density filter
- Digic 6 processing unit
- Physical exposure controls
- Price £579

Canon PowerShot G7 X

Canon's 20.2-million-pixel G7 X is the firm's first-ever compact camera with a 1in-type sensor, marking an entirely new line in the Canon range. **Jon Devo** tests it out

For and against

- ✚ Excellent image quality from this camera's 1in sensor
- ✚ Premium design with good physical controls
- ✚ 24-100mm equivalent focal length is versatile enough to cover a wide range of shooting scenarios
- ✚ Responsive 1.04-million-dot-resolution LCD touchscreen with useful 90° tilt action, ideal for low-angle shots
- ✖ No hotshoe
- ✖ Dated AF system

Where in the range



Canon PowerShot G1 X II
Price around £649
Targeting pro photographers as a second camera, Canon's G1 X II has support for an optional EVF, as well as external flashgun compatibility



Canon PowerShot G16
Price around £369.99
A 12.1-million-pixel, back-illuminated sensor, Canon's Digic 6 processor and a long-reaching 28-140mm f/1.8-2.8 lens – in compact size

Data file

Sensor	20.2-million-pixel, back-illuminated 1in-type CMOS sensor
Output size	5472 x 3648 pixels (raw, L)
Focal length mag	Optical 4.2x, ZoomPlus 8.4x
Lens mount	N/A
File format	Raw (NEF), JPEG, raw + JPEG
Shutter speeds	250-1/2000sec
ISO	ISO 125-12,800
Exposure modes	Smart auto (58 scenes), PASM, custom, hybrid auto, creative shot, scene, star, movie
Metering	Evaluative (linked to face detect AF frame), centre, spot (linked to touch AF frame)
Drive	6.5fps, 4.4fps (tracking AF)
Movie	Full HD (1920 x 1080 pixels) at 60fps, built-in stereo mic
Viewfinder	N/A
Display	3in, 180° tilt, 1.04 million dots
Focusing	AiAF 31-point contrast-detection
Memory card	SDHC/SDXC (UHS-I)
Dimensions	103 x 60.4 x 40.4mm
Weight	304g (including battery and card)

Compact is becoming the most fiercely contested market in the world of photography for two reasons in particular. With cameras on smartphones threatening to steal ground from compacts as they get more sophisticated, and interchangeable-lens compact system cameras challenging DSLR quality, compact cameras now face the most immediate threat to their existence. However, Canon's PowerShot series is long established as one of the market leaders and the new G7 X joins the Japanese camera giant's range to shore things up, just above the 1/1.7in-sensor PowerShot S120 and G16, and sitting below the PowerShot G1 X Mark II, which has a larger, 1.5in





The G7 X's tilting and responsive touchscreen enabled me to get extreme low-angle shots that would require much more trial and error without those features

sensor. This is the first time that Canon has offered a 1in-sensor product of this type, finally providing some direct competition to Sony's award-winning RX100 series. While the smaller cameras in Canon's range are better suited to short trips and party pictures, the G7 X is intended to be a perfect all-rounder for people who want a capable camera with raw shooting and other DSLR-like capabilities in their pocket, whatever the occasion.

Features

A 1in-type, 20.2-million-pixel Canon CMOS sensor sits at the heart of the G7 X. This is almost three times larger than the 1/1.7in sensor featured inside the PowerShot G16, providing

significantly more light-gathering surface area. This larger sensor is better equipped for producing images with less noise than smaller-sensor products, particularly at the higher end of its native ISO sensitivity range, which goes from ISO 125–12,800.

Featuring Canon's HS system and latest Digic 6 processor, the G7 X can shoot a continuous series of images at 6.5fps, although this lags behind the 10fps and 11fps performance offered by the Sony Cyber-shot RX100 Mark III and Panasonic's Lumix DMC-LX100 announced at Photokina. Canon has stated that the G7 X should be able to maintain 6.5fps shooting for up to 692 frames, depending on the card used. Continuous

autofocus across 31 points covering a large area of the frame with subject tracking is possible at a reduced 4.4fps, but at this frame rate there is just as much merit in anticipating the shot yourself and nailing it in one frame, though some will appreciate the cushion of an extra couple of frames.

The G7 X also features a built-in ND filter that makes it possible to shoot with the aperture wide open in bright light to give maximum background blur for portraits. It also enables the use of slower shutter speeds in broad daylight, making it easier to capture smooth-flowing water, trailing motion or shallow-field portraits on sunny days.

The combination of HS system and new processor should also

deliver images with greater detail in low light but I've found in practice that when shooting JPEG images, Canon's own noise-handling algorithms in the G7 X are a touch too aggressive for my liking, rendering the images slightly softer than they appear compared to what you can do with the raw versions of the same shots. But for me, the marquee feature on this camera has got to be its fast f/1.8–2.8 lens with optical image stabilisation, better equipping it for handheld low-light shooting as well as creating strong separation between subjects and the background. The lens also has a 4.2x optical zoom giving it an equivalent focal range of 24–100mm, covering a wide variety of photographic



Great dynamic range performance retained detail in the shadows and highlights

applications, including landscape pictures and portraits. It also has a close minimum focusing distance of 5cm from front of the lens at 24mm – ideal for macro subjects.

During video recording, 5-axis movie stabilisation kicks in to try to keep footage smooth and steady, and it does a good job of anticipating and countering camera shake. Other great video features include MP4 codec full HD 60p movie recording with stereo audio, manual focus peaking, adjustable shutter speed control and manual aperture control during filming, which can be adjusted using the touchscreen on the rear to avoid camera movement.

Build and handling

At first sight, the Canon PowerShot G7 X looks like a highly attractive premium model with its refined speckled metal body and anodised red aluminium detailing below the shutter and mode dials. Measuring just 103 x 60.4 x 40.4mm, it has a good weight-to-size ratio at 304g. On the front of the camera, Canon has placed a ring around the lens that can be set to control a number of parameters, including shutter speed and ISO; however, leaving it on aperture control was my preference. A very satisfying click occurs as the metal ring is turned, adding to the tactile experience of shooting manually.

This set-up enabled me to adjust the shutter settings on the rear control dial, while exposure compensation can be manipulated by ± 3 stops in $\frac{1}{3}$ -stop increments using the dedicated EV dial, positioned beneath the mode dial. Having dedicated controls for EV is great, although I feel Canon has positioned it too tightly beneath the mode dial, making it unnecessarily

tough to adjust, especially when wearing gloves.

The G7 X also features a 3in, 1.04-million-dot capacitive touch-panel LCD screen that can be tilted 180° to face forwards for taking group or self-portraits. I found the touchscreen highly responsive, and great for swiping through images during playback, but it is especially useful for adjusting settings during movie recording when moving the physical controls would otherwise cause unwanted camera shake. The screen is clearly visible in most conditions and the colours displayed closely match the JPEG images captured using the G7 X.

The camera features a small built-in, pop-up flash with a stated range of 5cm – 7m (W) and 40cm – 4m (T) on Auto ISO. I found the results of using flash even and not too overpowering – it performed well, even in conditions of darkness.

Despite my slight issue with the exposure compensation dial, the controls of the GX 7 are sensibly placed, which along with the clicking lens control ring and the raised, textured rubber thumb rest for grip all contribute to making this a pleasant camera to shoot with.

Performance

This camera is Canon's first-ever 1in-sensor product and its raison d'être rests almost entirely on its ability to show an improvement over the Canon PowerShot G16, while matching or surpassing the quality of the G1 X Mark II in its smaller frame. I'm pleased to say that this camera is indeed capable of capturing images that can be displayed proudly besides those from the G1 X Mark II, and it's noticeably better than the G16 in my opinion. Images captured on this camera are generally

Focal points

The G7 X packs a lot of features and manual control into its compact, pocketable body

Wi-Fi and NFC

Link the G7 X to smart devices via the dedicated mobile device connect button on the side of the camera. It's also possible to back up and upload images and videos straight to the cloud or social networks directly from the camera.

Creative

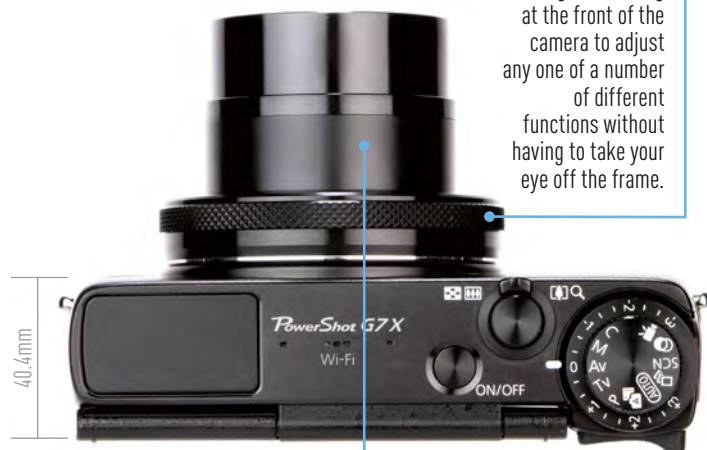
HDR mode, star nightscape, star portrait and star time-lapse modes are among some of the options available to assist in producing creative content.

Video

Full HD 60p video recording in the widely used MP4 codec is available in the G7 X and produces some good-quality footage, even in low light. Stereo audio, manual focus peaking and aperture control during filming are also included.

Control ring

Customise the clicking control ring at the front of the camera to adjust any one of a number of different functions without having to take your eye off the frame.



Touchscreen

Navigate menus and captured images, touch focus and adjust settings all with the G7 X's highly responsive, 1.04-million-dot-resolution LCD screen.

Bokeh

The G7 X has a nine-blade lens aperture, designed to create smooth transitions between in-focus and out-of-focus areas, as well as produce attractive circular highlights.





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rich in colour and look good at 100%. In high-contrast scenes, the camera is capable of capturing a wide range of tones, and battles overexposure well, while still maintaining detail in shadow areas.

I found it quite easy to further recover details from challenging areas in post-production using the raw files, but this was also possible to some extent with the compressed JPEG images. Capture and processing speed was one area where the performance wasn't as good as I'd expected, particularly with creative options such as HDR. Additionally, its maximum burst speed of 6.5fps isn't quite good enough when higher speeds are possible in rival devices.

Autofocus

The G7 X's focusing system is comprised of 31 contrast-detection autofocus points with Artificial intelligence Auto Focus (AiAF). In use, I found the system responsive and more than adequate for typical shooting scenarios, such as pictures of inanimate objects, friends and family members or party scenes.

But relying on a contrast-detection method, it can be a fraction slower than I'd like, particularly in low-light scenarios where an AF-assist beam can be activated to provide some assistance. It's also noticeably slower as you approach the telephoto end, in comparison to its focusing speed at 24mm. Those interested in shooting macro images will find the lens's closest focusing distance of 5cm at its wideangle an attractive prospect.

Close inspection of images captured in macro focusing mode, shot at the lens's widest aperture setting of f/1.8, reveals a decent level of detail, colours that are spot on, and attractive shallow depth of field, but the in-focus area is a touch soft, lacking the sharpness that I'd hope for when shooting macro subjects. Being able to use the screen to activate focusing at a touch is great and definitely speeds things up when trying to focus on a specific part of a composition that isn't in the centre of the frame.

Touch focusing is also available during video recording and can be used smoothly to select focusing areas when continuous AF is selected. Focus peaking during manual focusing mode is another useful feature that is available to assist focus during macro and video recording.



Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

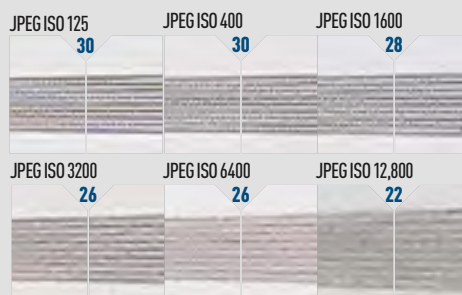
The G7 X uses a 20-million-pixel, 1in BSI-CMOS sensor – very substantial for an easily pocketable compact. Although the ISO range doesn't extend beyond 12,800, this is compensated for by the bright zoom lens, which allows shooting at relatively lower ISO settings in low light. Dynamic range is excellent at low ISOs, so you can extract lots of detail from deep in the shadows in raw processing. Although the G7X

wasn't supported in Adobe Camera Raw at the time of testing, a thorough inspection in Canon's Digital Photo Pro gave a taste of the quality achievable with noise reduction and sharpening applied. The camera's accurate metering modes can help to get the best exposures for raw shooters, by minimising clipping in bright areas of the image.

Image quality is excellent at sensitivities up to ISO 1600, but at

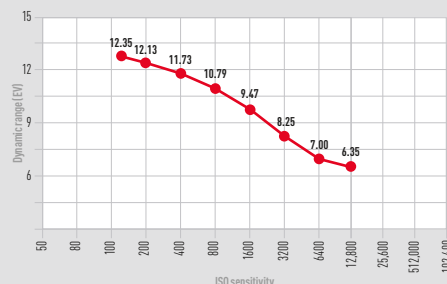
higher sensitivities it naturally deteriorates. However, ISO 3200 and 6400 are absolutely fine for less-critical purposes, especially if carefully processed from raw. At the highest ISOs, JPEGs suffer from colour noise and detail loss, and while better results can be had from raw, this will usually come at the cost of colour saturation. Overall, the G7 X is a delight to use with quite exceptional results for its size.

Resolution



The G7 X resolved around a maximum 3000l/ph on our Applied Imaging test chart, which is about what we'd expect for its pixel count. At ISO 6400, the resolution drops only slightly, to around 2600l/ph. But at higher sensitivities noise reduction inevitably reduces the sharpness, giving approx 2400l/ph at ISO 12,800. This test was shot at f/4 at the full-frame equivalent of 50mm, which is optimum for the best results from its 4.2x optical zoom.

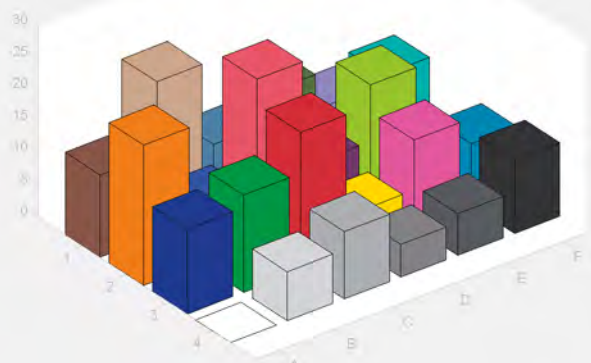
Dynamic range



The G7 X sensor delivers excellent results on a par with the Sony RX100 cameras. At ISO 125, the peak dynamic range is 12.4EV, and the sensor is still performing well at ISO 1600 with a range of 9.5EV, dropping away quite significantly at its maximum ISO 12,800. This is indicative of the G7X's ability to retain good detail in the shadow areas. In practice, with the G7 X's fast lens and effective image stabilisation, the highest ISO setting would really be used as an emergency measure in very low light.

Colour

This 3D graph compares the colour shift from the reference colour to the photographed chart: the higher the peak, the greater the shift from the original colour. In the default JPEG colour setting, colours are well rendered across the range, with the balance seemingly adjusted towards good skin-tone rendition. Test images display generally natural colour rendition in standard JPEG mode, with good saturation and contrast; the accentuated blues should be particularly good for skies in landscape photography. Colour rendition can of course be adjusted in the menu settings.



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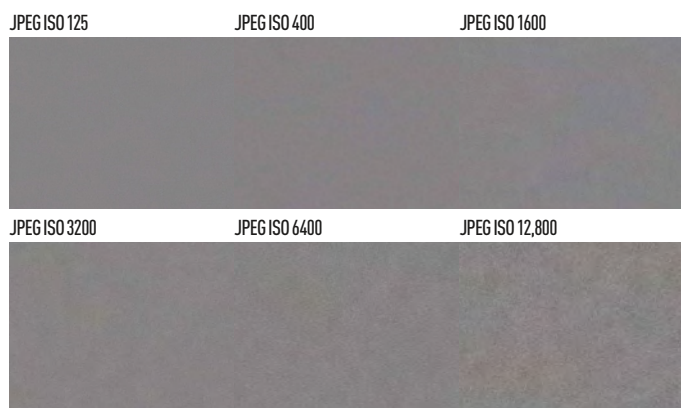
Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



The images above have a resolution of 300ppi and are shown at 100% magnification, reflecting a full-resolution print size. The G7 X produces clean, detailed images at its lowest sensitivity settings of ISO 125 to ISO 400. Some luminance noise starts to become visible at ISO 800, along with visible effects of noise reduction, but images remain perfectly usable up to

ISO 1600. At ISO 3200 and above, chroma noise starts to appear in the JPEGs, especially in shadow regions. However, this can be removed in raw processing with little impact on detail. The penalty, however, is pronounced luminance noise coupled with a loss of colour saturation. Images are still quite usable at ISO 6400, and even at ISO 12,800 with careful processing.



The grey-card images above are JPEG files shot with the G7 X's default noise reduction and colour settings applied. The 300ppi images are shown at 100% magnification to reflect the noise that would be experienced when printing an image at maximum size.

The results show the G7 X is almost

noise-free up to ISO 400, and still gives fairly clean images at ISO 1600. Noise starts to become obvious at higher settings, and by ISO 6400 both colour and luminance noise are starting to kick in. The ISO 12,800 setting should really be considered as a standby for emergency use.

The competition

Canon PowerShot G1 X Mark II

Price £649

The G1 X Mark II has a 12.8-million-pixel, 1.5in-type sensor, with DSLR-like control and 5x optical zoom.



Sony Cyber-shot DSC-RX100 III

Price £699

Sony's 20.1-million-pixel RX100 III has a fast f/1.8-2.8 zoom lens with 24-70mm focal range and a pop-up OLED viewfinder.



Panasonic Lumix DMC-LX100

Price £699

The LX100 has a 12.8MP, four thirds MOS sensor, a fixed 24-75mm f/1.7-2.8 Leica lens, and 4K video and stills modes.



	Sensor	ISO	Focal length	Mag	Lens	AF points	Display	Viewfinder	Dimensions	Weight
Canon G1 X	12.8-million-pixel, 1.5in CMOS sensor	100-12,800	1.92x	31	24-120mm, f/2-3.9	31	Tiltable 3in, 1.04-million-dot TFT LCD touchscreen	Optional extra	116.3 x 74 x 66mm	558g
Sony RX100 III	20.1-million-pixel, 1in sensor	80-12,800	2.7x	25	24-70mm, f/1.8-2.8	25	Tiltable 3in, 1.23-million-dot TFT LCD	1.44 million dots, 0.59x mag	101.6 x 58.1 x 41mm	290g
Panasonic LX100	12.8-million-pixel, four thirds MOS sensor	100-25,600	2.1x	49	24-75mm, f/1.7-2.8	49	3in, 921,000-dot TFT LCD	2.76 million dots, 0.7x mag	114.8 x 66.2 x 55mm	393g

Our verdict

THE G7 X is Canon's first foray into the 1in-sensor compact camera market and, given that this section has been dominated almost exclusively by Sony's RX100 series, the G7 X is a welcome contender. The RX100 Mark III has a neat pop-up OLED viewfinder and for some, the lack of any equivalent on the G7 X may be a deal breaker; however, in its defence, the Canon offers a more extended zoom range of 24-100mm versus 24-70mm. It also handles slightly better in my opinion, with controls and menus sensibly placed and easy to navigate.

Panasonic's new LX100 also offers some competition to the G7 X, with some great features that the Canon model simply can't match, such as 4K video recording and 4K stills capabilities. I found the 90° tilt screen very useful when trying to get low-angle shots, but occasionally my efforts were frustrated whenever I wanted to

shoot at an alternative angle, as the screen only tilted upwards. Of course, you can connect the camera to a smart device quite easily and control it remotely to get around this issue, but some photographers may not have this option. It's not a big issue but the screen's lack of mobility is somewhat limiting.

My wish list of improvements I'd have liked to see in the G7 X include an advanced hybrid AF system, faster image processing with a higher frame rate during burst shooting, a multi-interface accessory hotshoe and weather sealing, but we can't have it all (yet). But that said, at around £580, Canon's model is the cheapest of the pack and offers a lot of benefits, including superb manual handling in a truly portable frame, weighing significantly less than the LX100 and fitting neatly into a trouser pocket.



FEATURES	8/10
BUILD & HANDLING	9/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

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The 18-135mm gives decent sharpness across the frame when stopped down a little. This image was shot at 18mm and f/8



Fujifilm XF 18-135mm f/3.5-5.6R LM OIS WR

Fujifilm's latest zoom is designed to match the much-lauded X-T1 compact system camera. **Andy Westlake** examines whether it lives up to expectations

When Fujifilm announced its SLR-style X-T1 compact system camera at the start of this year, it received plenty of accolades for its combination of excellent image quality and intuitive handling in a relatively portable package. But while the camera was dust- and splash-proofed for use in poor weather conditions, initially none of the lenses was sealed to match. Now Fujifilm has addressed this with the XF 18-135mm f/3.5-5.6R LM OIS WR, which immediately becomes the most natural companion to the X-T1.

Plenty of 18-135mm zooms are available for APS-C DSLRs, and this type of lens doesn't generally have a great reputation for image

quality. But the Fujifilm version is a different proposition; rather than being a relatively inexpensive 'kit' lens with extended zoom range, it's a premium offering with a price tag to match. At around £700, it'll set you back almost twice as much as similarly specified lenses from other makes.





The effective optical stabilisation helps in low light. I shot this at the long end of the zoom with a shutter speed of 1/45sec, keeping the sensitivity down to ISO 800

Features

The long list of letters in the lens's name indicates its extensive set of features. The R denotes that it has an aperture control ring around the barrel; this is unmarked and rotates continuously without end-stops, but with firm

click stops for each $\frac{1}{3}$ -stop change in aperture. A linear motor (LM) autofocus system gives fast and silent focusing, even during movie recording.

Fujifilm claims the lens has the world's most advanced Optical Image Stabilisation (OIS) system, allowing the user to shoot handheld at shutter speeds 5 stops slower than usual without image blurring due to camera shake. Finally, WR refers to the lens's weather resistance, which uses sealing in 20 areas of the barrel.

In terms of optics, the lens employs a 16 elements in 12 groups formula, with four aspherical elements and two anomalous dispersion glass elements employed to minimise aberrations. As usual for a CSC lens, optical corrections are complemented by designed-in software corrections for distortion, lateral chromatic aberration and vignetting. In principle, this gives the designers more freedom to correct other aberrations, with careful balancing of optical and software corrections potentially able to give the best possible final results.

Build and handling

As with Fujifilm's other premium XF lenses, the build quality of the 18-135mm is excellent. It uses both metal and high-quality plastics, and there's a rubber seal around the lens mount. The overall impression is of a lens made to a rather higher standard than its cheaper counterparts for DSLRs.

The barrel is dominated by three control rings. The manual focus ring at the front is

electronically, rather than manually, coupled to the lens's focus group. It rotates very smoothly and allows precise focusing, aided by the excellent focus aids on recent Fujifilm cameras including the X-T1. Interestingly, while the lens is technically a varifocal design, with the focus position shifting on zooming, the camera automatically readjusts focus to compensate for this, even in manual mode.

The largest ring in the centre of the barrel controls the zoom, and requires 90° rotation to go from wideangle to telephoto. The zoom ring is slightly stiff and its operation can be a little jerky when you're trying to fine-tune composition.

The aperture control ring is placed close to the



The wide zoom range is useful for all kinds of subjects



The 18-135mm has control rings for manual focus, zoom and aperture



This close-up shows fine detail at 80mm and f/8; on the right is a portrait-format crop from a landscape frame

camera body, and this position can take a little getting used to. I found that with practice I could change the aperture using my middle finger without having to shift my forefinger and thumb from the zoom ring. A small switch on the side of the barrel sets the aperture control to auto (for shooting in program or shutter priority modes), with a second switch below it for turning the image stabilisation on or off.

Image quality

As usual for a longer-range zoom, the 18–135mm's imaging characteristics depend strongly upon focal length. In the wideangle region – 18mm to around 23mm – it's very sharp in the middle of the frame, but noticeably less good at the edges, especially wide open. The lens is at its best in the middle of the zoom range, giving more even sharpness across the entire frame. At telephoto (100–135mm), it's less able to resolve fine detail, but still quite respectable.

Like most lenses for compact system cameras, the 18–135mm uses software corrections as a fundamental part of its design. Images are corrected for distortion, chromatic aberration and vignetting in-camera, which means you'll see little in the way of colour fringing or bending of straight lines at the edge of the frame. Because the viewfinder image is also corrected during shooting, most users probably won't notice that this is happening, let alone care.

If you shoot raw, not all the same corrections will necessarily be applied. Mainstream converter programs should automatically correct for distortion – by far the most important – but not all will compensate for chromatic aberration or vignetting. However, looking at uncorrected images reveals that neither is much of a problem.

As well as the sharpness of in-focus regions of the image, I've also been pleased by how the lens renders out-of-focus areas. Naturally it'll never match a fast prime, but when shooting close-ups it gives attractively blurred backgrounds that don't usually detract from the subject.

Our verdict

FUJIFILM users who bought an X-T1 will doubtless be anxious to hear how well the 18–135mm performs, and whether it's a worthy companion to the camera. The good news is that there's no need to worry – the lens is well behaved and produces consistently good-quality images. It's not going to be quite as sharp as Fujifilm's excellent XF primes, but that's the trade-off for the convenience of a zoom.

The autofocus and image stabilisation work extremely well, and I got very few images that were blurred from misfocusing or camera shake. With its well-placed controls, the lens handles very well and weather-proofing is a real bonus.

Overall, the 18–135mm is a general-purpose zoom of rare distinction. Lenses covering such a range are usually rather compromised, and have to make uneasy trade-offs between sharpness and distortion. But freed from the constraints imposed by DSLR systems, Fujifilm has produced arguably the best lens of its type currently available – just at a price.



Data file

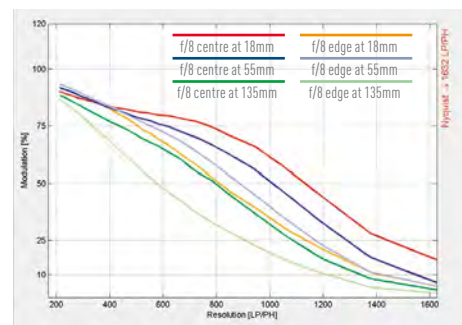
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Amateur Photographer
Testbench Recommended
 ★ ★ ★ ★

Fujifilm XF 18–135mm f/3.5–5.6R LM OIS WR

Resolution

The test data reveals a lens that's sharpest overall in the middle of the zoom range, with slightly soft corners at wideangle and noticeably weaker results at telephoto. These are common characteristics of zooms with this range. Optimal results are obtained at apertures of f/5.6–11, regardless of focal length.



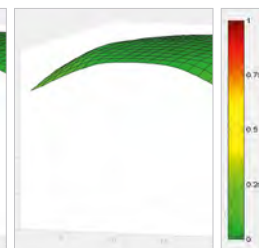
Shading

The charts show that only slight shading is visible in test images with the aperture wide open at either end of the zoom. This reflects the fact that vignetting is corrected automatically by in-camera processing. Several raw converters will reduce it too, including Adobe Camera Raw and Lightroom.

18mm f/3.5



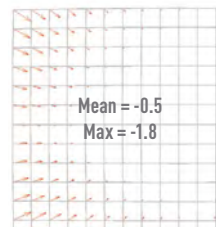
135mm f/5.6



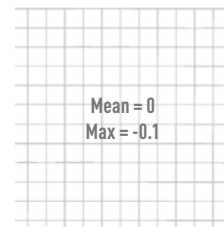
Curvilinear distortion

Fujifilm uses software correction as an integrated part of the lens design, and the result is that final images from the 18–135mm zoom show relatively little distortion, just a little barrel-type at wideangle. This contrasts to similar DSLR lenses, which generally show strong barrel distortion at wideangle and pincushion distortion elsewhere in the range.

18mm



135mm



Laptops

Even the best photographers need to edit their photos, and the most efficient way to do this is still with a computer, not a tablet or a mobile phone. We've had a look at what's out there to find the very best laptops for photographers

Screen size

Normal laptops range from 11.6in up to 17.3in. Size is an important factor to consider, as well as display resolution/quality.

Display calibration

Some laptops need to be manually calibrated to get the best colour performance, but a colorimeter is needed to do this properly.

Screen resolution

Until recently, laptops lagged way behind tablets in terms of screen resolution, but now a handful of models offer ultra-high resolution.

Storage

SSD storage is fast, but expensive. Most portable laptops use SSD storage, and it's often cheaper to invest in an external HDD than to upgrade.

Software

Before switching between OS X and Windows 8.1, make sure you've factored in the cost of software.

Battery

Desktop replacement laptops will generally only last a few hours, but ultra-portables often last for 8-10 hours off one charge.

Adobe Creative Cloud

A £8.49 monthly subscription (www.adobe.com/uk) gives two activations for use of Photoshop and Lightroom on a home and mobile computer

Memory card support

Most laptops feature an SD card slot, but others offer a multi-reader. CF users will need a separate reader accessory, though.



MacBook Pro (15in)

● From £1,599 ● www.apple.com/uk

THE CHAMPION laptop for most creative types is the MacBook Pro. These models offer the perfect storm of portability, a decent amount of power and, since the introduction of Retina displays, superb screen quality.

While MacBook Pros do not have touchscreens like many higher-end Windows machines, the 2880 x 1800-pixel resolution of the 15in version gives you the equivalent resolution of a 5-million-pixel photo. It also supplies fantastic colour gamut coverage, with 93% of Adobe sRGB. What you see on a MacBook Pro screen is accurate and Mac OS X offers profiles to tweak screen calibration with a few clicks. Up to eight hours of battery life, fast SSD storage and reliability makes for a strong skill set. There are a few holes: the glossy display is fairly reflective for outdoor use; the lack of an HDD option means getting more storage is expensive; and just two

USBs can be limiting if you're looking to replace a desktop computer.



MacBook Air (13in)

● From £849 ● www.apple.com/uk

WHERE the Apple MacBook Pro offers an excellent all-round laptop for photographers, those after an extremely portable option should check out the smaller MacBook Air. It's one of the best-value, ultra-slim metal laptops around.

The 13.3in version weighs just 1.35kg and gives you up to 12 hours of use off a charge. You won't see that sort of stamina if you perform a lot of processor-intensive image editing, but most Windows-based laptops can't get close.

It offers few compromises on power too, as you get the Intel Core i5 processor used in most other Ultrabooks. Our top tip is to upgrade the RAM to 8GB for better performance.

Other than having limited (but very fast) SSD storage and only two USB ports, the main drawback of the MacBook Air is its screen.

Resolution, contrast and colour accuracy aren't on-par with the other high-end laptops here, which use IPS screens. The Air still uses a TN-type panel that can't quite keep up.



Dell XPS 15

● From £1,249 ● www.dell.co.uk

THE DELL XPS 15 is about as close as you can get to a MacBook Pro rival that runs Windows 8.1 natively. It's portable, offers quad-core Intel Core i7 power and is aluminium-armoured.

In some respects, the Dell XPS even beats the mighty MacBook Pro. It offers more pixels on screen, with a wider-aspect, 3200 x 1800-pixel display. It's not an IPS display, but a PPS one; the two technologies are similar, offering wide viewing angles. A bit more work is needed to get the most out of the XPS 15 screen, as colours are overcooked fresh out of the box. Post-calibration, though, I found performance to be excellent.

The Dell XPS 15 also offers the (cheaper) option of a 1TB hard drive rather than a 512GB SSD, making it a good choice for those looking for a good level of baseline storage before needing an external hard drive.



Asus Transformer T200

● £350 ● www.asus.com

ASUS is a master of convertible tablet-laptop hybrids, and its latest is the Transformer T200. The tablet has an 11.6in IPS display (most laptops at the same price still have TN panels), as well as 2GB RAM and a keyboard base with a 500GB hard drive.

While this style means the Transformer T200 isn't as light and thin as some 11.6in laptops, it's a big win for versatility and value. It's still light and small enough to carry around in a bag all day, and it lasts for up to 11 hours off a charge. It also has two USB sockets for simultaneous connection to an external hard drive and a mouse. Using an Intel Atom CPU, it's best suited to light editing, and the 1366 x 768-pixel screen isn't as sharp or colour-accurate as our other picks.



HP zBook 17

● From £1,540 ● www.hp.com

THE HP zBook 17 is a serious laptop for creative professionals looking for something to function as their main computer. The resolution of the 17in screen is only full HD, but the DreamColor display is exceptional in terms of colour performance. It's one of the few laptops that can actually exceed the Adobe RGB colour space, and there are easy-switching modes to keep the display in line with all the major professional standards. It also has a pro-grade graphics card. The zBook 17 uses various Nvidia Quadro models, which are designed for graphics rendering rather than gaming. The zBook 17 weighs 3.46kg, and ranges from £1,540 to more than £3,000 for top-end versions. It's not small, and not cheap, but it offers scope for more RAM, more storage and more raw

power than any other laptop in this group.



Lenovo Yoga 2 (13.3in)

● From £699.99 ● www.lenovo.com

HYBRID tablet-laptops often offer low-power internals because all the brains have to exist in the screen part, but there is a third style of laptop. The Lenovo Yoga 2 is not a conventional hybrid, but it does have a screen that tilts 360°. It means the Yoga 2 can provide a tablet-like experience as well as a laptop one, and the keyboard can double as a stand, turning it into a super-powered picture frame. As the brains and battery can be shared between the screen and keyboard, the Yoga 2 is able to offer significantly more power than most convertible laptops. It uses Intel Core-series processors, providing roughly as much power as a MacBook Air. The 13.3in, full HD touchscreen also offers decent colour accuracy.

If power and portability are of paramount importance, the Yoga 2 is a great choice. It offers up to eight hours of battery life and weighs just 1.66kg – perfect for long shooting days.



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Based on the widely acclaimed Di622 MkII, the new Nissin Di600 incorporates the MkII's features into a powerful and cost-effective flashgun.

The Di600 has a flash output of GN44 at 105mm and offers Wireless TTL Remote capabilities with enough power for fill in flash even in bright weather. The flash head tilts up 90° and rotates horizontally 90° left and 180° right for added versatility and the self contained wireless remote flash system also enables it to be used as a slave unit.

There are two models available, compatible with both original Canon and Nikon TTL Systems.

Visit www.kenro.co.uk for further technical information.

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Quasar and Mini Quasar loupes make the job of identifying dust and grease on your sensor as safe and easy as possible

Swablight is the latest innovation in the sensor cleaning range. This small and compact light can be focused to clearly show where dust is lurking, and a swab can be fitted directly to the unit so precise cleaning can be carried out. *So portable it should go everywhere with you!*

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Wobbly lens

Q Do you know if there is a general fault with the Canon EF-S 18-55mm f/3.5-5.6 IS II lens? Mine has a wobble in the centre tube and I wondered if this was normal. I have contacted Canon, but to no avail.

David Collins

A Most zoom lenses have a certain amount of play or 'wobble' of the main barrel, particularly when they're zoomed to their physically longest length. So long as it's not more than a millimetre or so, it shouldn't be a problem.

Andy Westlake

Wired remote release

Q I would much appreciate your help and expertise in trying to locate a wired remote release for a Sony Cyber-shot DSC-HX400V.

At first I thought the Sony RM-VP1 might be the answer, but when I looked on Sony's website reference the compatibility seemed to be in some doubt. The HX400V instructions refer to connections with a smartphone, which is not of interest to me. Can you help?

John Gibson



Sony's RM-VP1 is compatible with the HX400V and costs £55

A I have checked with Sony UK and your initial thought about the RM-VP1 is correct – I'm assured that this will work with the HX400V. I suspect that the web page listing this remote's compatibility with different cameras hasn't been updated recently, which would explain why the HX400V isn't included on it.

If you don't need the specific features of the RM-VP1, such as zoom operation and video recording start/stop, then it's possible to get much cheaper remote cables from third-party makers that will also work, although you may have to shop online. You'll need to look for one

with a Sony 'Multi Interface' connector, such as the JJC MA-F2, which is available on Amazon for £10.59 (compared to £55 for the Sony model).

Andy Westlake

Sharp wideangle

Q I am looking to buy a new wideangle lens for my Canon EOS 100D. After looking at reviews of lenses that begin at 10mm, I am torn between the Canon EF-S 10-18mm f/4.5-5.6 IS STM and the Sigma 10-20mm f/3.5 EX DC HSM. Which is the sharpest lens that gives the best-quality images? The price difference is not an issue as I'd rather pay for quality. I'll be mainly using it for landscapes, seascapes and architectural images.

A Given your requirements, we recommend the Canon EF-S 10-18mm f/4.5-5.6 IS STM. It's an impressively sharp lens, and is much smaller and lighter than the Sigma 10-20mm f/3.5 EX DC HSM, so it will provide better balance on your EOS 100D (and make it easier to carry around all day). If you're interested in video, the STM motor allows silent focusing while recording.

The main point in favour of the Sigma is its faster maximum aperture, but that's offset by the Canon's image stabilisation if you usually shoot handheld. The Canon lens is much cheaper too, at around £250 compared to £400 for the Sigma.

Andy Westlake

PC replacement

Q My PC hard drive became irretrievably corrupted recently. Fortunately, I have almost everything of value backed up onto external



BLAST FROM THE PAST

Nikon D2X

Ian Burley looks at Nikon's flagship DSLR from 2004

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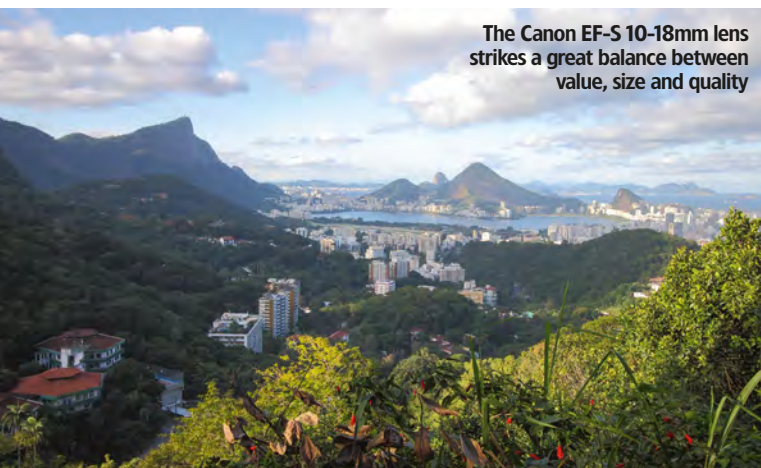
The Nikon D2X is big, brash and a real professional's tool that marked the beginning of Nikon's fight back against Canon's dominance of the pro-DSLR market ten years ago. It's still a good camera today, given good light.

What's good At its launch, the Nikon D2X was a true professional-grade, rugged DSLR design with a 12.4-million-pixel, APS-C-sized CMOS sensor offering class-leading resolution. It was more of a camera for sports and wildlife photographers rather than landscape and studio photography, although it benefits from Nikon's excellent Creative Lighting flash system.

What's bad Nikon's move to CMOS sensors with the D2X resulted in very good resolution, but higher ISO noise was still not competitive with Canon equivalents. Eight frames per second shooting is only possible in a cropped 6-million-pixel mode. The D2X is a large and heavy camera. The updated D2XS may be worth the extra £100 or so.



The Nikon D2X weighs 1,070g body only



The Canon EF-S 10-18mm lens strikes a great balance between value, size and quality



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Technical Support

drives, but my problem is in identifying a replacement supplier and upgrading the PC to meet my needs. I do not play games or watch films on my PC. Apart from processing large raw files, often with many open, and with many go-back versions stored temporarily in Photoshop, I use it for emails, small document production and browsing, plus spending a lot of time on photographic websites. I know I need a substantial amount of RAM and a processor of reasonable speed. I also want some redundancy in the hardware to protect against losing everything. Ideally, the hard drive would be partitioned, so that all my current XP and software could be loaded up in one. Windows 7 on another partition seems sensible.

I have tried getting quotes from online suppliers and they clearly relate to nothing other than games. They suggest water coolers,

graphics accelerators, sound-insulated cabinets and various other irrelevances.

Can you suggest a trusted supplier who can help me without trying to sell me an expensive machine with functions of no use to me?

Harold Gough

A High-end PC retailers tend to be specifically focused on computer gaming and, as a result, recommend options that are simply overkill for our needs as photographers. However, when trying to solve this issue, I came across YoYoTech (www.yoyotech.co.uk), an online computer retailer. I explained my requirements, the type of software I would be planning to run and the type of memory demands they were likely to place on the computer. The staff were incredibly patient and helped me



There are companies that can build a custom PC ideal for photographers

build a custom PC from scratch without any bells or whistles. Another retailer worth looking at is Chillblast.com, which has recently begun putting together options specifically for photo and video editing. Between the two of those you should be able to hone in on the kit you need at a reasonable price. **Jon Devo**

HOW IT WORKS

I am
your

Electronic flash

I AM an electronic flash, also known as a strobe. I am a convenient source of very bright artificial light that can be attached to, or even built into, a camera. In conventional cameras and mainstream photography, I am based on a xenon gas-filled glass tube, which emits a very brief but very bright flash of light when a high voltage is passed through it.

Xenon flash is good for freezing action because the flash duration is very brief – typically thousandths of a second. Xenon flash was preceded by disposable bulb flash units with glass bulbs filled with thin filaments of wire, which oxidised rapidly when triggered, burning brightly and briefly.

Today, xenon flash has relatively new competition in the form of LED 'flash', primarily for camera phones. LEDs, or light-emitting diodes, are actually constant light sources that are switched on and off with a short duration to emulate a conventional flash. LEDs are not as bright, so the 'flash' duration needs to be longer, which means they are not so good at freezing action. For this reason, some upmarket smartphones incorporate both a

xenon flash and an LED flash. The LED can be used for constant illumination for focusing and as a video light. Conventional xenon flash units or guns are now incorporating an LED light source for the same reasons.



The brief duration of a xenon flash is both a benefit and a headache. It is a headache because there is a shutter speed limit for successful synchronisation of a focal plane shutter and a xenon flash. However, there is a way around this, variously referred to as FP or focal-plane flash. Put simply, the flash unit flashes on and off at a high frequency to become a pseudo constant light source – at least for the fraction of a second that a focal-plane shutter needs to make the exposure. FP flash sacrifices brightness but enables a focal-plane shutter to be used at any shutter speed setting.

Modern electronic flash units are based on xenon bulbs

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In the bag

Landscape photographer Tom Harvey has recently switched to Canon. This is the kit he now carries with him



© TOM HARVEY

Canon EOS 6D

1 I have recently made the change over to a full-frame camera and find the Canon EOS 6D a great piece of kit. I mainly shoot landscapes, so the EOS 6D's weather sealing is a useful feature to have. It is fairly compact for an FX-format camera, so carrying it around isn't a problem. The image quality it gives is excellent and it performs well in low light, which appeals to me.

Canon 24-105mm f/4

2 The Canon EF 24-105mm f/4L IS USM is a great walkabout lens for when you're looking to pick out details. It can focus on very close objects almost like a macro lens would.

Canon 17-40mm f/4

3 My most used lens is the EF 17-40mm f/4L USM, as it gives a very wide angle of view on the full-frame camera. When you're looking to include plenty of foreground detail, this is the right lens to pick up. It delivers superb-quality photographs and I wouldn't be without it.



Manfrotto 055CXPRO3 and 496RC2 head

4 Adaptable, sturdy and light are three words I would use to describe this Manfrotto set-up. It's great if you are walking any distance and the ball head allows for fast adjustment when you're working against the clock.

Lee filters

5 I carry quite a few filters with me to cover all eventualities, including a hard grad set, 0.9 soft grad, 0.9 reverse grad, 0.9 pro glass ND and 0.6 pro glass ND. I also carry a 105mm CPL filter to fit the Lee system.

List of kit Canon EOS 6D, Canon 17-40mm f/4, Canon 24-105mm f/4, Manfrotto 055CXPRO3 and 496RC2 head, Lee ND grad filters, Lee Big and Little Stoppers, Lee filter holders, remote trigger, water bottle, torch and air blower



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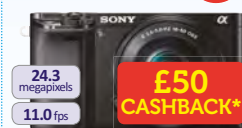


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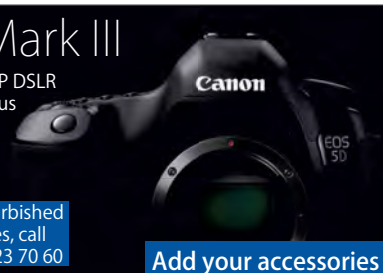
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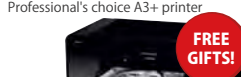
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Sony 16-50mm f2.8 SSM £247 London
Sony 18-250mm f3.5-6.3 DT (A-Mount) £322 London
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Sony A77 Body £428 London
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Sony Cybershot DSC-HX9V £102 London
Sony Cyber-Shot RX10 £507 London
Sony ECM-SST1 Microphone £55 London
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Tamron 10-24mm f3.5-4.5 Di II SP (Nikon AF Fit) £265 London
Tamron 18-200mm f3.5-6.3 LD (Sony A-Mount Fit) £83 London

Polaroid 600SE & Mamiya 127mm f4.7 £450 Chelmsford. Excellent +.

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Vivitar 2x Teleconverter (Hasselblad Fit) £25 Chelmsford

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Vivitar 2x Teleconverter (Hasselblad Fit) (Commission Sale) £45 London
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EPSON

COMPATIBLE & ORIGINAL INK



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Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

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"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

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T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
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T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	C64, C66, C84, C86,
T0345/6/7, each	£18.99 17ml	Check Website.	CX3600/3650, CX6400, CX6600
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T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	RX420, RX425, RX520, RX525
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R2400
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T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	DX3800/3850, DX4200/4250, DX4800/4850
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T0594/5/6, each	£12.99 13ml	Check Website.	SX400/405/415/515, D78/82/120, B40W, BX300
T0597/8/9, each	£12.99 13ml	Check Website.	DX4000/4400/5000/6000/7000/7400/8400/9400
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T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Owl Inks
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T0711-T0714 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	PX730WD/800FW/810FW/830FW/830FWD
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T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Photo Pro 3800, 3880
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BLN-1 for Olympus	£24.99
BLS-1 for Olympus	£12.99
BLS-5 for Olympus	£15.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
DMW-BCG10 for Panasonic	£19.99
DMW-BCJ13 for Panasonic	£19.99
DMW-BCK7 for Panasonic	£19.99
DMW-BLB13 for Panasonic	£19.99
DMW-BLE9 for Panasonic	£12.99
DMW-BLF19 for Panasonic	£19.99
DMW-BMB9 for Panasonic	£22.99
D-Li50 for Pentax	£12.99
D-Li90 for Pentax	£12.99
D-Li109 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
BX-1 for Sony	£14.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power, AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 50Dkll:	£84.99
For Canon 50Dkll:	£84.99
For Canon 7D:	£84.99
For Canon 60D:	£84.99
For Canon 550D:	£84.99
For Canon 600D:	£84.99
For Canon 650D:	£84.99
For Canon 700D:	£84.99
For Nikon D600:	£84.99
For Nikon D800/D800E:	£84.99
For Nikon D7000:	£84.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Meets power cable, plus 12V car charger. Full details on our website. **£19.99**

AA & AAA Rechargeables

AA 1300mAh Lloytron (4)	£4.99
AA 2050mAh GP Reckyo (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2900mAh Delkin (4)	£9.99
AAA 650mAh GP Reckyo (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1100mAh Lloytron (4)	£4.99

Coin Cells & Lithiums

AA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

SCREW-IN FILTERS

KODAK Slim Frame UV Filters		Marumi DHG Slim Frame Multicoated Clear Protection Filters		Hoya HMC Slim Frame Multicoated UV Filters	
46mm	£4.99	46mm	£10.99	37mm	£12.99
49mm	£4.99	49mm	£10.99	46mm	£12.99
52mm	£4.99	52mm	£10.99	52mm	£11.99
55mm	£5.99	55mm	£11.99	58mm	£14.99
58mm	£6.99	58mm	£12.99	62mm	£16.99
62mm	£7.99	62mm	£14.99	67mm	£18.99
67mm	£8.99	67mm	£15.99	72mm	£21.99
72mm	£9.99	72mm	£17.99	77mm	£25.99
77mm	£11.99	77mm	£19.99	82mm	£29.99
82mm	£14.99		£22.99		
86mm	£19.99				
KODAK Slim Frame Circular Polarising Filters		Marumi DHG Slim Frame Multicoated UV Filters		Hoya Pro-1 Digital Slim Frame Multicoated UV Filters	
46mm	£12.99	52mm	£13.99	52mm	£27.99
52mm	£14.99	58mm	£15.99	58mm	£32.99
55mm	£15.99	62mm	£17.99	62mm	£35.99
58mm	£17.99	67mm	£19.99	67mm	£39.99
62mm	£19.99	72mm	£21.99	72mm	£44.99
67mm	£22.99	77mm	£24.99	77mm SPECIAL	£39.99
72mm	£26.99			82mm	£56.99
77mm	£29.99				
82mm	£34.99				
86mm	£39.99				
KODAK Close Up Filter Sets (+1, +2 & +4)		Marumi DHG Slim Frame Multicoated Circular Polarising Filters		Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters	
52mm	£26.99	52mm	£31.99	52mm	£52.99
58mm	£34.99	58mm	£35.99	58mm	£60.99
		62mm	£39.99	62mm	£67.99
		67mm	£44.99	67mm	£75.99
		72mm	£49.99	72mm	£90.99
		77mm	£54.99	77mm SPECIAL	£79.99
		82mm	£69.99	82mm	£120.99

SQUARE FILTERS

KODAK P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KODAK square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring	£4.99	Circular Polarizing ND2	£29.99
52mm Adapter Ring	£4.99	ND4	£9.99
55mm Adapter Ring	£4.99	ND8 NEW	£10.99
58mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
62mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
77mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
82mm Adapter Ring	£4.99	ND8 Hard Graduated NEW	£13.99
Standard Holder	£5.99	Light Blue Graduated	£11.99
Wide Angle Holder	£6.99	Dark Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Light Sunset Graduated	£11.99
		Dark Sunset Graduated	£11.99
		Light Tobacco Graduated	£11.99
		Dark Tobacco Graduated	£11.99
		Light Mauve Graduated	£11.99
		Dark Mauve Graduated	£11.99
		Fog (strong or light)	£9.99
		Diffuser (strong or light)	£9.99
		Starburst (x4, x6 or x8)	£12.99
		Close-Up (+1, +2 or +4)	£12.99
		Red, Orange, Yellow each	£9.99

Six-Piece ND Filter Kit £43.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

LENS HOOD & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of all-market black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-711 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/Oi/So	£3.99
Rear Caps Ni/Ca/Px/Oi/So	£3.99

STEPPING RINGS & MACRO

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK? **£4.99 each!**

Reversing Rings

Coupling Rings £12.99
£11.99
Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

Extension Tubes

Canon, Nikon, Sony, Olympus and Pentax.

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

TRIPODS

VANGUARD

Vanguard AltaPRO263AT
Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.
Weight: 2.00kg
Load: 7.0kg
Folded: 65cm
Height: 165cm
RRP £160 **NOW £89.99**

SBH100
Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.
Weight: 0.39kg
Load: 10.0kg
RRP £90 **NOW £89.99**

GH100
Award-winning pistol grip head with spirit level, friction control and panoramic function.
Weight: 0.75kg
Load: 6.0kg
RRP £150 **NOW £129.99**

AltaPRO263AT+SBH100
RRP £250 **NOW £129.99**

AltaPRO263AT+GH100
RRP £310 **NOW £159.99**

Manfrotto 055XPROB
Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.
Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm
RRP £175 **NOW £129.99**

804RC2
Sturdy three way pan and tilt head with RC2 quick release.
Weight: 0.79kg
Load: 4.0kg
RRP £76 **NOW £69.99**

496RC2
Popular ball head with twin adjuster knobs and RC2 quick release.
Weight: 0.46kg
Load: 6.0kg
RRP £76 **NOW £69.99**

055XPROB + 804RC2
RRP £251 **NOW £169.99**

055XPROB + 496RC2
RRP £251 **NOW £169.99**

MM294A4
Aluminium 4-section monopod.
Folded: 49cm
Height: 151cm
Weight: 0.50kg
Load: 5.0kg
RRP £45 **NOW £39.99**

MM294C4
Carbon Fibre 4-section monopod.
Folded: 49cm
Height: 151cm
Weight: 0.50kg
Load: 5.0kg
RRP £75 **NOW £69.99**

Triad 30 Lite
4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.
Weight: 1.20kg
Max Load: 4.0kg
Folded: 56cm
Max Height: 142cm
RRP £65 **NOW £39.99**

Triad 40 Lite £49.99
Including BH40 alloy ball head.
Weight: 1



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The ORIGINAL commission sale specialists
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Good quality equipment always wanted

Bronica ETRS/Si

ETRS Complete	E- £249
ETRS Body + Speed Grip	E- £149
30mm F3.5 PE Fisheye	E++ £699 - £749
40mm F4.5 5.6 PE	E++ £399 - £449
70-140mm F4.5 PE	E++ £599
75mm F2.8 El	E- £59
100mm F4 Macro	E++ £169
105mm F3.5 E	As Seen £49
105mm F3.5 E Macro	E- £199
150mm F3.5 E	As Seen / E+ £49 - £109
200mm F4.5 E	E+ / Unused £119 - £219
200mm F5.6 E	E++ £129
250mm F5.6 E	As Seen / E++ £79 - £159
500mm F8 E	E- £399
2x Converter E	E- £59
Polaroid Mag E	E+ / E++ £25 - £59
Extension Tube E14	E+ / Unused £79 - £89
Motorwinder E	E+ / E++ £79 - £89
Motorwinder E1	E++ £79 - £89
Pro Shade E	E- £39
Speed Finder E	E- £39
Prism Grip E	Exc / E++ £15 - £35

Bronica SQA/A/B

SQA Body + Speed Grip	E+ £149
SQA + WLF + 120 Mag	E- £199
40mm F3.5 S	As Seen £49
50mm F3.5 S	E- £399
75-150mm F3.5 PS	E- £399
140-280mm F5.6 PS	E- £399
150mm F4.5 S	E+ £119
200mm F4.5 S	E++ £109 - £129
500mm F8 S	E- £299
2x Teleconverter PS	E+ £99
2x Teleconverter S	E- £69
Polaroid Mag S	E- £25
SQA 220U Mag	E- £75
Autobellows S	E++ £149
Proshade S	E- £25
AE Prism Finder S	E- £39
CDS MF Finder S	E- £79
ME Prism Finder S	E- £79
Motordrive S	E++ £79

Canon EOS

EOS 1N RS Body Only	E+ £269
EOS 1N + E1 Booster	Exc / E++ £99 - £189
EOS 1N Body Only	E- £99
EOS 1 + E1 Booster	E+ / E++ £129 - £149
EOS 1 + BP-E1 Grip	As Seen £89
EOS 1 Body Only	E- £59
EOS 3 + E2 Booster	E+ / E++ £149
EOS 3 Body Only	As Seen / E++ £79 - £129
EOS 30 + BP300 Grip	E- £69
EOS 30 Body Only	E+ / E++ £39 - £119
EOS 30E Body Only	As Seen £39
EOS 30E + BP50 Grip	As Seen / E- £39 - £69
EOS 30E Body Only	E- £49
10-22mm F3.5-5.6 EFS	E++ / Mint- £369
14mm F2.8 L USM	Exc / E- £69
14mm F2.8 L USM II	Mint- £419
15-85mm F3.5-5.6 IS USM	E+ £379
17-40mm F4 L USM	Exc / E- £329 - £399
17-55mm F2.8 EFS USM	E+ £499
17-85mm F3.5-5.6 IS USM	E++ £149 - £159
17-85mm F4.5-5.6 IS USM	E- £119
18-55mm F3.5-5.6 EFS II	E- £39 - £49
18-55mm F3.5-5.6 EFS IS II	Mint- £49
18-55mm F3.5-5.6 IS STM (EOS M)	Mint- £99
18-135mm F3.5-5.6 IS	E+ £159
18-135mm F3.5-5.6 IS USM	E+ £189
20mm F2.8 USM	E++ £249
22mm F2.8 STM	Mint- £129
24mm F1.4 L USM MkII	Mint- £369
24mm F2.8 EF	E++ £199
24mm F2.8 L TSE MkII	Mint- £199
24-70mm F2.8 L USM	E++ £749
24-105mm F3.5-5.6 IS USM	E+ £129
24-105mm F4 L USM	E+ / Mint- £449 - £529
28mm F1.8 USM	E++ / Mint- £279
28-105mm F3.5-5.6 L USM	E- £349
28-105mm F3.5-5.6 IS USM	E+ / E++ £79 - £109
28-135mm F3.5-5.6 IS USM	As Seen / E- £99 - £139
28-300mm F3.5-5.6 L USM	E++ £1,499
35-135mm F3.5-5.6 IS USM	E++ / Unused £79 - £129
35-135mm F4.5-5.6 USM	E++ £99
45mm F2.8 TS-E	E++ £849
50mm F1.4 USM	E++ £199 - £129
50mm F1.8 EF II	E- £59
50mm F1.8 EF MkI	As Seen £69
50-100mm F3.5-4.5 EF	Unused £79
55-200mm F4.5-5.6 USM	Unused £99
55-200mm F4.5-5.6 IS USM	E++ £69
55-250mm F4.5-5.6 EFS IS	E++ / Unused £99 - £179
70-200mm F2.8 L IS USM	E++ £499
70-200mm F2.8 L IS USM II	E+ / E++ £1,199 - £1,249
70-200mm F3.5-4.5 USM	E- £679 - £729
70-200mm F4 L USM	E++ / E++ £399 - £369
70-300mm F4.5-5.6 IS USM	E++ / Mint- £249
70-300mm F4.5-5.6 L USM	E++ £849
70-300mm F4.5-5.6 DO IS USM	E+ £499
75-300mm F4.5-5.6 IS USM	E+ £499 - £89
75-300mm F4.5-5.6 EFS II	E- £79 - £89
80-200mm F4.5-5.6 EF II	E- £39 - £59
85mm F1.2 L USM	E++ £899
85mm F1.2 L USM MkII	E++ / Mint- £1,239 - £1,279
90mm F2.8 TSE Shift	Mint- £549
100mm F2.8 L Macro IS USM	Mint- £579
100mm F2.8 USM Macro	E++ £289
100-300mm F4.5-5.6 USM	E++ £99
135mm F2 L USM	E++ / Mint- £679

Canon Manual

FINAE Black + 50mm F2	E- £249
FINAE Black Body Only	E- £159 - £179
FINAE Black Body Only	E- £159 - £199
F1 Black Body Only	As Seen £99
F1 Black Body + Databack	E- £119
190 Body Only	E+ / E++ £69 - £129
160 Body Only	E- £119
A1 Black Body + Winder A	Exc / E- £49 - £59
A1 Black Body Only	Exc / E- £49 - £59
A1 Black Body + 50mm F1.8	E- £49 - £59
AV1 Black Body Only	E+ / E++ £49 - £59
AV1 Chromo + Winder A	Exc / E- £39
F10 Chromo + 50mm F1.8 B/lock	As Seen £69
Pellix + 50mm F1.8	E- £39
24mm F2.8 Body Only	E- £39
24mm F2.8 Body	E++ / Unused £79 - £169
28-55mm F3.5-4.5 FD	E- £45
28-55mm F4 FD	E- £79
28mm F2.8 FD	E++ / Unused £35 - £59
35-70mm F2.8-3.5 B/lock	E- £89
35-70mm F3.5-4.5 FD	E+ / Unused £25 - £49
35-70mm F4 FD AF	Unused £59
50mm F1.8 FD (1980 Olympics Edition)	Unused £59
50mm F3.5 FD Macro	As Seen £49
50mm F3.5 FD Macro + Tube	E++ / Unused £79 - £149
70-150mm F4.5 FD	E- £19
70-210mm F4.5 FD	As Seen / Unused £25 - £39
75-210mm F4.5 FD	Exc / E- £25 - £49
80-210mm F4.5 FD	E+ / E++ £75 - £79
85mm F1.8 FD	E+ £119
100mm F4.5 FD Macro + Tube	E+ / Unused £119 - £199
100-300mm F5.6 FD	Exc / E- £39 - £99
135mm F3.5 B/lock	E- £35
135mm F3.5 FD	E+ / Mint- £29 - £49
300mm F4 FD	Unused £249
300mm F5.6 B/lock	E- £49
300mm F5.6 FD	E+ / Unused £99 - £399
600mm F4.5 FD	E- £749
Cosina 100-500mm F5.6 R	Unused £99
Takina 3000mm F2.8 ATX	Unused £549 - £599
Vivitar 19mm F3.8	Unused £69
2x Extender	Unused £49
Autobellows	E- £75

Fl Bellows

Fl Bellows	Unused £59
Fl Bellows + Copier	Unused £79
M Bellows	Unused £39
Angle Finder A2	As Seen £15
Angle Finder B	E+ / E++ £25 - £35
Speed Finder F1	E- £45
Speed Finder F1	As Seen £45 - £65
Speed Finder F1	E+ £99
Waist Level Finder F1	Unused £69
188A Speedlite	Unused £15
198A Speedlite	E+ / E++ £19 - £25
244T Speedlite	E+ / E++ £9 - £15
277T Speedlite	E+ / Unused £15 - £19
300T Speedlite	E+ / E++ £20 - £49
480G Speedlite	E- £99
482B Flash	Unused £15
ML-2 Macro Ring Flash	Unused £75
M3 Macroflash	E+ / Unused £39 - £59
AE Motordrive FN	E++ £49 - £89
MA Drive Set	E- £39
Powerwinder	Exc £35
Winder A	E+ / Unused £9 - £20

Contax G Series

G2 Millennium Kit	E- £199
G2 Black + 45mm F2	E- £549
G1 + 45mm F2	E++ £349
G1 Body + G01 Back	E+ / E++ £169 - £199
G1 Body Only	E- £179 - £199
G1 16mm F8 G + Finder	Mint- £99
21mm F2.8 G + Finder	E++ / Mint- £549 - £649
28mm F2.8 G	E++ / Mint- £289 - £329
90mm F2.8 G	E++ £199 - £229
16mm Viewfinder	Mint- £99
TLA140 Flash	E+ / Mint- £35 - £59
TLA200 Flash	E+ £79

Contax SLR Series

NK + 28-80mm	E++ / Unused £289 - £389
NK Body Only	E++ £199
1.4x EF Extender	E+ / E++ £249 - £449
1.4x EF Extender	E+ / E++ £169 - £199
RS Body Only	E++ / Unused £450 - £549
S2 Body Only	E- £229
ST Body Only	E- £229
RTS2 Body + Motordrive	E- £199
RTS2 Body + Winder	E- £169
RTS2 Body Only	E- £149
167MT Body Only	E- £59
137MA Body Only	E- £69
137MD Body Only	Exc £35
139 Body + Winder	E- £75
Preview Body Only	E+ / Unused £49 - £249
28-80mm F3.5-5.5 MM	E++ £259 - £279
28-70mm F3.5-5.6 AF	New £399
45mm F2.8 AE	E+ / Mint- £189 - £199
55mm F2.8 AE Macro	E++ / Mint- £399
60mm F2.8 MM Macro C	E++ £349
70-200mm F4.5-6.5 AF	E++ £499
70-200mm F4.5-6.5 AF	E++ / Unused £499
80-200mm F3.5-5.6 AF	E++ / E++ £149 - £179
100mm F3.5 AE	E- £239
100mm F3.5 AE	Unused £399
135mm F2 (60 Year Edition)	Unused £239
135mm F2.8 MM	E++ £199
180mm F2.8 AE	Unused £99
180mm F2.8 MM	E++ £349
200mm F3.5 AE	E++ £199
200mm F4 AE	Unused £449 - £499
300mm F4 AE	E- £299
Yashica 35-70mm F4 ML	E- £35
TLA200 Flash	As Seen / Unused £39 - £149
TLA300 Flash	E+ / E++ £25 - £49
TLA360 Flash	E+ / E++ £79 - £149

Digital Mirrorless

Fuji Finepix X-S1	E++ £249
Fuji Finepix X10 Black	E++ / Mint- £239
Fuji Finepix X100 Silver + Case	E++ £849
Fuji Finepix X100 Silver + Case	Mint- £89
Fuji X-E1 Black Body Only	E- £279
Fuji X-E1 Silver Body + Grip	Mint- £249
Fuji X-E1 Silver Body Only	E++ £199
Fuji X-M1 Silver Body Only	Mint- £189
Fuji X-Pro1 Body Only	E- £389
Fuji X100S Silver	E- £679
Nikon J1 Black + 10mm	Exc Demo £259
Olympus E-P2 Black Body Only	E+ / E++ £139
Olympus E-P2 Chromo Body Only	E++ £139
Olympus E-P3 + 14-42mm	Exc Demo / E++ £249 - £299
Olympus E-P3 Body Only - Black	E- £175
Olympus E-P1 Black + 14-42	E++ £119
Olympus E-P1 Black Body Only	E+ / E++ £69 - £79
Olympus E-P1 Blue Body Only	E+ £79
Olympus E-P2 Black Body Only	Exc Demo £199
Olympus E-P2 + 14-42mm - Black	Exc Demo £399
Olympus E-P2 + 17mm F2.8 - Silver	E++ £249
Olympus E-P2 Black Body Only	Mint- £179
Olympus E-M5 Black Body Only	Mint- £429
Panasonic G1 Body Only	E- £59
Panasonic G2 Body Only	Exc / E++ £49 - £89
Panasonic G5 Body Only	E++ £179
Panasonic G1 Body Only	E- £59
Panasonic G2 Body Only	Exc / E- £59 - £79
Panasonic G3 Black Body Only	E++ / Mint- £89 - £99
Panasonic G3 Red Body Only	Mint- £99
Panasonic G3 Black Body Only	E++ £199
Panasonic GH-2 Body Only	E- / Mint- £249 - £279
Panasonic GH-3 Body Only	E++ / Mint- £479 - £499
Panasonic GM1 + 12-32mm Asph.	E++ £379

Panasonic GX1 Body Only

Panasonic GX1 Body Only	E+ £129 - £149
Panasonic GX1 Body Only	Mint- £379
Pentax O Body Only	E++ £129
Samsung NX100 + 18-55mm	E++ / Mint- £139 - £149
Samsung NX100 + 20-50mm	E++ £99
Samsung NX11 + 18-55mm OIS	E++ £149
Sony NEX3 + 18-55mm + Flash	Mint- £419
Sony NEX3 + 16mm F2.8	E++ £239
Sony NEX3N + 16-50mm	E++ £239
Sony NEX3N + 18-55mm + Flash	E++ £219 - £229
Sony NEX7 + 18-55mm	E++ £499

Fuji X Lenses

16-50mm F3.5-5.6 OIS XC	E++ / Mint- £239
18mm F2 XF R	E++ / Unused £229 - £319
23mm F1.4 XF R	Mint- £599
35mm F1.4 XF R	E++ / Mint- £249 - £279
50-230mm F4.5-6.7 OIS XC	Unused £289

3/20s Lenses

Olympus 7-14mm F4 ED Zuiko	E++ £749 - £789
Olympus 8mm F3.5 Fisheye Zuiko	E++ £399
Olympus 9-18mm F4.5-5.6 ED Zuiko	E++ £299
Olympus 11-22mm F2.8-3.5 Zuiko	E+ / Mint- £299
Olympus 12-60mm F2.8-4 ED SWD	E++ / E++ £349
Olympus 14-54mm F2.8-3.5 Zuiko	E++ £229 - £249
Sigma 24mm F1.4 EX DG	E++ £189
Sigma 24mm F1.4 EX DG	Mint- £599
Olympus 35mm F3.5 Macro Zuiko	E+ / E++ £129 - £149
Olympus 40-150mm F3.5-4.5 Zuiko	E++ £59
Olympus 40-150mm F4.5-6.7 Zuiko	E+ / Mint- £39 - £69
Olympus 50-200mm F2.8-3.5 Zuiko	E+ £429
Olympus 50-200mm F4.5-6.7 Zuiko	E++ £199
Olympus 90-250mm F2.8 ED Zuiko	E++ £299

Micro Lenses

Panasonic 7-14mm F4 G Vario	E++ / Mint- £689 - £729
Panasonic 12-35mm F2.8 G Vario OIS	E++ / Mint- £549 - £679
Olympus 12-50mm F3.5-6.3 M Zuiko	E++ / E++ £199 - £189
Panasonic 12.5mm F2.8 G	Mint- £119
Panasonic 14-140mm F4.5-5.8 OIS HD	E++ £249
Panasonic 14-150mm F4.5-6.7 Macro ED	E++ £289
Panasonic 14-42mm F3.5-5.6 ASPH OIS	E++ £69
Panasonic 14-42mm F3.5-5.6 G ASPH OIS	E++ / Mint- £139 - £139
Olympus 14-42mm F3.5-5.6 M Zuiko	E++ £69
Olympus 17mm F2.8 M Zuiko - Silver	E++ £99 - £109
Panasonic 20mm F1.7 Asph II	Mint- £129
Panasonic 20mm F1.7 G Pancake	E++ / Mint- £189 - £189
Voigtlander 25mm F0.95 Nokton	E++ £489
Panasonic 25mm F1.4 DG Summilux	E++ / Mint- £349
Panasonic 40-150mm F4.5-6.7 M Zuiko	E++ £129
Panasonic 45-150mm F4.5-6.7 ASPH OIS	E++ £149
Panasonic 45-200mm F4.5-6.7 OIS	E++ £169

NEX Lenses

16-50mm F3.5-5.6 PZ OSS	E++ £159
16mm F2.8 NEX Lens	Mint- £69
18-200mm F3.5-6.3 OSS	E++ £399
18-55mm F3.5-5.6 OSS	E++ / Mint- £79 - £89
24mm F1.8 E	Mint- £499 - £529
55-210mm F4.5-6.3 OSS	E++ £149 - £169

Digital SLR Cameras

Canon EOS 10S MkII Body Only	As Seen / E- £549 - £689
Canon EOS 10S Body Only	Mint- £399
Canon EOS 10 MKIII Body Only	Mint- £329
Canon EOS 10 MKIII Body Only	E- £239
Canon EOS 10 MKIII Body Only	E+ / E++ £299 - £449
Canon EOS 10S Body Only	E+ / Mint- £349 - £389
Canon EOS 5D Body Only	E- £399
Canon EOS 70 Body Only	E+ / Mint- £549 - £629
Canon EOS 60D Body Only	E- £379
Canon EOS 50D Infra Red Body Only	E++ £399
Canon EOS 30D Body Only	E+ £119 - £159
Canon EOS 20D Body Only	E- £199
Canon EOS 10D Body Only	As Seen / E- £79
Canon EOS 350D Body Only	E- £179
Canon EOS 100D Body Only	E++ £259
Canon EOS M + 18-55mm	E+ / Mint- £149 - £149
Canon EOS M + 22mm F2	Mint- £249 - £289
Canon EOS Rebel T2i Body Only (550D)	E- £219
Fuji S2 Pro Body Only	E++ £149
Fuji S2 Pro Body Only	E- £219
Nikon D55 Body Only	Mint- £1,889
Nikon D3X Body Only	E+ / E++ £1,780 - £2,099
Nikon D800E Body Only	E+ / E++ £1,499 - £1,789
Nikon D800 Body Only	E+ / Mint- £1,299 - £1,399
Nikon D700 Body Only	E+ / E++ £749 - £859
Nikon D300 Body Only	E++ £349 - £389
Nikon D300 Body Only	E- £329
Nikon D300 Body Only	As Seen / E++ £129 - £199
Nikon D100 + MB-D100 Grip	As Seen £69
Nikon D90 Body Only	E+ / E++ £149 - £199
Nikon D70 Body Only	As Seen / E- £69 - £89
Nikon D60 Body Only	E++ £109
Nikon D50 + 18-55mm AFS II	E++ £119
Polargus Mag	E+ / E++ £79
Nikon D400 Body Only	E- £99
Nikon D400 Body Only	As Seen £49
Nikon D5100 + 18-55mm VR	Mint- £249
Nikon D5100 Body Only	E++ £159
Nikon D3000 Body Only	E- £119
Olympus E3 Body Only	E+ / E++ £299 - £349
Olympus E1 Body Only	E++ £149

Olympus E30 + 14-45mm

Olympus E30 Body Only	
Olympus E620 + 14-42mm	
Olympus E520 Body Only	
Olympus E510 + 14-42mm	
Olympus E500 + 14-45mm	
Olympus E500 + 17.5-45mm	E+
Olympus E500 Body Only	E+
Olympus E450 + 14-42mm	
Olympus E420 + 14-42mm	
Olympus E420 Body Only	
Olympus E410 + 14-42mm	
Olympus E400 + 14-42mm	E+ / E++ E1
Olympus E330 + 14-45mm	
Olympus E300 Body Only	
Panasonic L1 Body Only	
Panasonic L10 Body Only	Mint: E5
Pentax K5 Is Body Only	Mint: E5
Pentax K5 Black Body Only	
Pentax K50 + 18-55mm WR	
Pentax K10D Body Only	

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PREMIER  DEALER

A black Leica Q camera with a large lens. The camera has a textured grip and a prominent lens barrel. The word "LEICA" is printed in white on the top of the camera body. A red Leica logo is visible on the side of the camera. The lens barrel has "LEICA" and "DC VARIO-ELMARIT 1:2.8-4.0/9.1-16 ASPH." printed on it.

3 YEAR WARRANTY
plus **FREE** PASSPORT
accidental damage cover
for 12 months* and
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SWAROVSKI OPTIK ATX/STX MODULAR TELESCOPES

A choice of 3 Objective Modules 65, 85 & 95 mm and 2 eyepiece modules (angled / straight) for a total of 6 different options.

FREE Swarovski Cleaning Kit worth £30

12 Months Interest Free Credit

PREMIER DEALER

OBJECTIVE MODULES (REQUIRES EYEPIECE)	RRP	NOW	10% Dep	Monthly Payment
65mm Objective Module	£670	£605	£61	£45.33
85mm Objective Module	£1180	£1065	£107	£79.83
95mm Objective Module	£1460	£1315	£132	£98.58

EYEPIECE MODULES	RRP	NOW	10% Dep	Monthly Payment
ATX Angled Eyepiece Module	£1670	£1505	£151	£112.83
STX Straight Eyepiece Module	£1670	£1505	£151	£112.83

CASES
2 Piece Stay on Case £192

BUNDLE OPTIONS
Includes FREE Lowepro Scope Travel 200AW Backpack RRP £139

	RRP	NOW	10% Dep	Monthly Payment
ATX/STX 25-60x65	£2340	£2110	£211	£158.25
ATX/STX 25-60x85	£2850	£2570	£257	£192.75
ATX/STX 30-70x95	£3130	£2820	£282	£211.15

3 OBJECTIVES • 2 EYEPIECES • 6 COMBINATIONS

DIASCOPE SPOTTING SCOPES

Innovative high performance spotting scopes with dual focus system and wide panorama field of view, unmatched brilliant imaging and up to 75x zoom.

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PREMIER DEALER

COMBINATIONS	RRP	NOW	10% Dep	Monthly Payment
65 T* FL Angled or Straight c/w 15-56x Eyepiece	£2125	£1399	£140	£142.91
85 T* FL Angled c/w 20-75x Eyepiece	£2565	£1899	£190	£142.42

PHOTOSCOPE 85T* FL

WITH DIGITAL CAMERA
Combining two worlds - observation & photography! Breathtakingly simple

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Photoscope 85T* FL £3050 £2799

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MANFROTTO TO 555 CX PRO 3 RRP NOW
Our best value - suitable for all types of birdwatching and perfect for use in a field

Carbon Fibre Tripod with MH500AH II Head and 180° Wide Clamp £595 £519

See the video on our site

Manfrotto

TRIPODS

TRIPODS	RRP	NOW	10% Dep	Monthly Payment
GT2542LS	£599.99	£519.99	£52	£39.99
GT1531	£439.99	£399.99	£40	£30.99

2 WAY FLUID HEADS

2 WAY FLUID HEADS	RRP	NOW	10% Dep	Monthly Payment
GH720QR	£194.99	£174.99	£17	£13.99
GH1531	£135.99	£119.99	£12	£9.99

ACCESSORIES

ACCESSORIES	RRP	NOW	10% Dep	Monthly Payment
Spikes for Tripods	£38.99	£34.99	£3	£2.99
Rigid Bags	£79.99	£71.99	£7	£5.99

SWAROVSKI OPTIK EL SWAROVISION IN A CLASS OF ITS OWN

State-of-the-art optics with SWAROVISION technology, offering the benefits of comfortable use, elegant design, an ergonomic wrap-around grip and ultimate functionality.

FREE Swarovski Cleaning Kit worth £30

12 Months Interest Free Credit

EL TRAVELER	RRP	NOW	10% Dep	Monthly Payment
8x32 Swarovision EL	£1600	£1440	£145	£107.95
10x32 Swarovision EL	£1630	£1470	£147	£110.25
8.5x42 Swarovision EL	£1960	£1765	£177	£132.33
10x42 Swarovision EL	£1980	£1785	£179	£133.83
10x50 Swarovision EL	£2110	£1899	£190	£142.41
12x50 Swarovision EL	£2130	£1920	£192	£144.00

FREE Swarovski Cleaning Set worth £30 with Swarovski Binoculars

12 Months Interest Free Credit

SLC
PERFECTION MEETS TRADITION
Compact & slim, great for using when you're observing wildlife, whether during the day or at twilight.

SLC	RRP	NOW	10% Dep	Monthly Payment
8x42	£1310	£1179	£118	£88.41
10x42	£1380	£1240	£125	£93.33
8x56	£1830	£1649	£165	£123.66
10x56	£1880	£1695	£170	£127.08
15x56	£1930	£1739	£174	£131.19

SWAROVSKI OPTIK

EL TRAVELER
EXPERIENCE THE MOMENT
Crystal-clear optics with a large field of view

EL TRAVELER	RRP	NOW	10% Dep	Monthly Payment
8x32	£1600	£1440	£145	£107.95
10x32	£1630	£1470	£147	£110.25

CL COMPANION
ALWAYS BY YOUR SIDE
The number one compact, lightweight binocular

CL COMPANION	RRP	NOW	10% Dep	Monthly Payment
8x30	£830	£749	£75	£55.99
10x30	£850	£765	£76	£57.99

CL POCKET COMPACTS
PUTS THE WORLD IN YOUR POCKET
Outstanding optical clarity

CL POCKET COMPACTS	RRP	NOW	10% Dep	Monthly Payment
8x30	£830	£749	£75	£55.99
10x30	£850	£765	£76	£57.99

SWAROVSKI OPTIK ATX/STX HD HIGH DEFINITION

Giving you all the features that you would look for in a lightweight, reliable viewing scope, providing the perfect start for anyone taking an interest, for instance, in the world of birdwatching.

12 MONTHS INTEREST FREE CREDIT

FREE Swarovski Cleaning Kit worth £30

DIGISCOPING WITH THE NEW ATX/STX
See website for details

ANGLED OR STRAIGHT

ATX/STX HD 65mm	RRP	NOW	10% Dep	Monthly Payment
ATX/STX HD 65mm	£1180	£1065	£107	£79.83
ATX/STX HD 80mm	£1690	£1520	£152	£114.60

BUNDLE OPTIONS - ANGLED OR STRAIGHT
Includes FREE Lowepro Scope Travel 200AW Backpack RRP £139

ATX/STX HD 65mm c/w 20-60x zoom £1724 £1434 £144 £107.50
ATX/STX HD 80mm c/w 20-60x zoom £2224 £1889 £189 £114.60

EYEPIECES

ATX/STX HD 65mm c/w 20-60x zoom	RRP	NOW	10% Dep	Monthly Payment
ATX/STX HD 65mm c/w 20-60x zoom	£1724	£1434	£144	£107.50
ATX/STX HD 80mm c/w 20-60x zoom	£2224	£1889	£189	£114.60

ATX/STX ACCESSORIES

ATX/STX ACCESSORIES	RRP	NOW	10% Dep	Monthly Payment
TLS 800 Telephoto Lens for your SLR	£435	£304	£30	£23.99
DCB II Swivel Adapter	£278	£248	£25	£19.99
SSR II Telescope Rail	£120	£100	£10	£7.99
Stay on Case	£174	£154	£15	£11.99

DIGISCOPING with SWAROVSKI OPTIK

Adapter Ring for PA-15 iPhone Digiscoping £17
T2 Adapter - Canon £12.99
T2 Adapter - Nikon £12.99
PA-15 Digiscoping Adapter for iPhone 5, 5S £115
SSR II Spotting Scope Rail for ATX, STX, ATX, STX, ATM, STM £120
DCB II Swivel Adapter for ATX/STX - ATM/STM £278
DCB II Swivel Adapter for ATX/STX £278

DCB-5 Digital Camera Base Inc. Balance Rail (Straight) £299
TLS APO Apochromat Telephoto Lens System for ATX/STX (includes DR-X Sleeve) £362
TLS APO Apochromat Telephoto Lens System for ATX/STX (includes DR-X Sleeve) £362
TLS 800 Telephoto Lens for your SLR, fits ATX/STX/ATM/STM £435

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Waterproof & nitrogen filled. For medium to long range terrestrial & astronomical observations. RRP NOW
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HR 10.5x70 £299 £289.99
HR 15x70 £299 £289.99
HR 15x85 £399 £389.99
HR 22x85 £399 £389.99
HR 20x110 £499 £479.99
HR 28x110 £499 £479.99

HELIOS QUANTUM OBSERVATION BINOS
Top-quality waterproof observation binocular with individual helical eyepiece focusing. RRP NOW
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4.20x80 IF £249 £229.99
4.25x100 IF £299 £279.99
5.20x100 IF £289 £269.99
7.4.25x100 £1699 £1599.99

NIKON 20x120III BINOCULAR TELESCOPE

The ultimate observation binocular 20x120 III RRP £1999.99 NOW £1099.99

ZEISS 20x60 OBSERVATION BINOCULARS
Powerful magnification. High resolution 20x60 RRP £5254 NOW £3999

HELIOS FINE BRASS TELESCOPES

These beautifully crafted, hand-polished, solid brass telescopes have been manufactured to reflect the workmanship and materials of a more elegant bygone age. The magnificent, highly polished brass, is complemented by tripods made from finest quality mahogany wood. All feature high quality fully coated optics making them highly functional products. All models provide erect images, so can be used for terrestrial viewing as well as for basic astronomical observations.

£29.99 - £549.99

NIKON TRAVELITE EX

LIGHTWEIGHT & COMPACT FOR MORE VERSATILE USE

Versatile, all-round binoculars with a compact, lightweight body, multi-layer lens coating. With a highly durable, waterproof and fog-free construction.

TRAVELITE EX	RRP	NOW	10% Dep	Monthly Payment
8x25	£135.99	£119.99	£12	£9.99
9x25	£145.99	£129.99	£13	£10.99
10x25	£155.99	£139.99	£14	£11.99
12x25	£165.99	£149.99	£15	£12.99

CONQUEST COMPACTS

Rugged, ergonomic design in a tough, resilient package. Bright, sharp images and enhanced twilight vision.

CONQUEST COMPACTS	RRP	NOW	10% Dep	Monthly Payment
8x20 T*	£355	£299	£30	£23.99
10x25 T*	£410	£339	£34	£26.99

VICTORY COMPACTS
These high-performance binoculars of the Victory range stand out for their excellent image performance and are also ideal for those who wear glasses.

VICTORY COMPACTS	RRP	NOW	10% Dep	Monthly Payment
8x20 T*	£530	£439	£44	£34.99
10x25 T*	£560	£459	£46	£36.99

PROSTAFF 5

THE NEWEST WORK-HORSE OF NIKON OPTICS
superb optics, ergonomic design and waterproof, fogproof performance.

PROSTAFF 5	RRP	NOW	10% Dep	Monthly Payment
8x42	£219.99	£189.99	£19	£14.99
10x42	£239.99	£209.99	£21	£16.99
10x50	£249.99	£219.99	£22	£17.99
12x50	£269.99	£239.99	£24	£19.99

MONARCH 7
A ROYAL INVITATION TO THE MAGNIFICENCE OF NATURE
Exquisite optical performance in a compact body delivering a wide field of view

MONARCH 7	RRP	NOW	10% Dep	Monthly Payment
8x30	£319.99	£269.99	£27	£20.99
10x30	£349.99	£299.99	£30	£23.99
10x42	£359.99	£309.99	£31	£24.99
12x42	£399.99	£349.99	£35	£27.99

HIGH GRADE LIGHT
WHEN ONLY SUPERIOR PERFORMANCE WILL DO
These binoculars fit comfortably within your hands and are equipped with outstanding features.

HIGH GRADE LIGHT	RRP	NOW	10% Dep	Monthly Payment
8x32	£991.99	£879.99	£88	£67.99
10x42	£1043.99	£929.99	£93	£72.99
8x42	£1355.99	£1199.99	£120	£94.99
10x42	£1459.99	£1299.99	£130	£104.99

VICTORY HT

THE BRIGHTEST PREMIUM BINOCULARS IN THE WORLD
The brightest premium binoculars in the world with a transmission level of 95%+ for greater brightness and longer observation

VICTORY HT	RRP	NOW	10% Dep	Monthly Payment
8x42	£1695	£1429	£143	£109.99
10x42	£1725	£1449	£145	£111.99
8x54	£1910	£1649	£165	£127.99
10x54	£1950	£1689	£169	£130.99

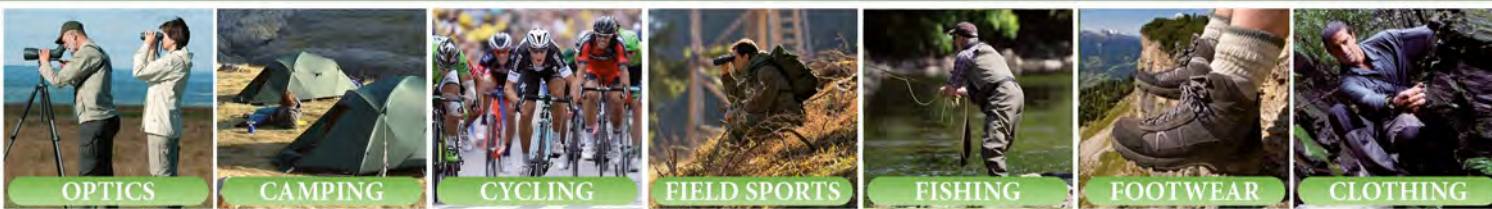
CONQUEST HD
THE MODERN OBSERVATION OPTICS
Discover the smallest details, experience the greatest moments.

CONQUEST HD	RRP	NOW	10% Dep	Monthly Payment
8x42	£585	£539	£54	£41.99
10x42	£725	£649	£65	£50.99
8x42	£795	£699	£70	£54.99
10x42	£835	£739	£74	£58.99
10x42	£1160	£1019	£102	£78.99
10x56	£1195	£1059	£106	£81.99
15x56	£1265	£1119	£112	£86.99

VICTORY SE
WORLD'S BEST BIRDING & NATURE OBSERVATION BINOCULARS
You can experience every spectacle nature has to offer with brilliant optics and an unparalleled wide-angle field of view.

VICTORY SE	RRP	NOW	10% Dep	Monthly Payment
8x42	£2050	£1829	£183	£142.99
10x42	£2205	£1979	£198	£154.99

See website for more details



THERMAL IMAGING

FLIR

THERMAL IMAGING
Handheld thermal imaging cameras for outdoor activities and wildlife observation

SCOUT PS-SERIES THERMAL IMAGING CAMERAS
With the help of a thermal imaging camera like the PS-Series will not only help you to find animals in total darkness but during daylight as well.

PS24	£1554	TS32 Pro	£5226
PS32	£2394	TS32 Pro	£7405

SCOUT TS-SERIES THERMAL IMAGING CAMERAS
TS-Series are extremely compact and lightweight. They can easily be stored in a pouch or hung on a belt.

LS-SERIES THERMAL IMAGING MONOCULAR
The FLIR LS-Series are equipped with an uncooled, maintenance free, microbolometer detector. It delivers crisp thermal images in any day or night situation. The FLIR LS64 produces thermal images of 640 x 480 pixels.

LS-64 Compact £4977

NIGHTVISION

HAWKE

SPORT OPTICS
5x40 DIGITAL NIGHT VISION MONOCULAR
For observation in complete darkness or low light conditions. Can be used to take photos or capture video during the day or at night. It features a fixed 5x optical zoom and up to 8x digital zoom.
RRP £199.95 **£189.99**

PULSAR CHALLENGER GS
edge-to-edge resolution, clear imagery
1x20 CF Super NV Monocular **£249.99**

PULSAR RECON 750 DIGITAL
380 Yards Range. Built-in Laser IR Video Out
Recon 750 Digital NV Monocular **£369.99**

YUKON 5x60 GEN 1
Extra High Magnification. High Resolution.
5x60 GEN 1 NV Monocular **£224.99**

YUKON EXELON 4x50
Professional device with enhanced image quality
Recon 750 Digital NV Monocular **£269.99**

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TRAIL CAMERAS

Bushnell

TROPHY CAM TRAIL CAMERAS

Hybrid Capture Mode, Freeze Frame Shutter, Hyper PIR - just a few new features you'll see with these cameras. True HD video and Field Scan 2x return, proving why Trophy Cam remains the woods hardest-working trail cam. These cameras also bring stunning video capture technology.

AS USED IN BBC'S AFRICA 2013: COUNTDOWN TO THE RAINS

TROPHY CAM ESSENTIAL
• Low Glow
• 6MP Camera
• Field Scan 2x
• Audio recording
RRP £170 **£149**

TROPHY CAM HD BLACK LED
• Removable anti-reflection cover
• 8MP Camera
• Full Colour
• Field Scan 2x
RRP £260 **£189**

TROPHY CAM HD BLACK LED CAMO
• Removable anti-reflection cover
• 8MP Camera
• Full Colour
• Field Scan 2x
RRP £275 **£219**

TROPHY CAM HD MAX BLACK LED
• Super high 1920x1080p
• No-Glow Black LEDs
• 8MP Camera
• Full Colour
• Field Scan 2x
RRP £315 **£269**

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HERO3

ACTION CAMERAS
Dream it. Do it. And capture it with your GoPro. HERO3 & HERO3+ cameras make it easy to document and share your life's most interesting experiences.

Includes: Curved & Flat Adhesive Mounts, Curved & Flat Adhesive Mounts, Wi-Fi Remote + Flat Adhesive Mount, Wi-Fi Remote, Surfboard Mount + Camera Tethers

	VIDEO	PHOTO	RRP	NOW
Hero3 White Edition	Up to 1080p30 5MP	Up to 1080p30 5MP	£199.99	£189
Hero3+ Silver Edition	Up to 1080p60 10MP	Up to 1080p60 10MP	£279.99	£259
Hero3+ Black Edition	Up to 4k 12MP	Up to 4k 12MP	£359.99	£319
Hero3+ Black Surf Edition	Up to 4k 12MP	Up to 4k 12MP	£359.99	£319
Hero3+ Black Motorsports	Up to 4k 12MP	Up to 4k 12MP	£359.99	£319

DIGITAL COMPACT CAMERAS

Nikon

1 AW1

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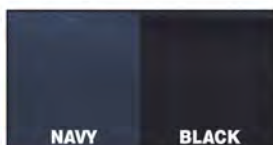
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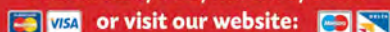
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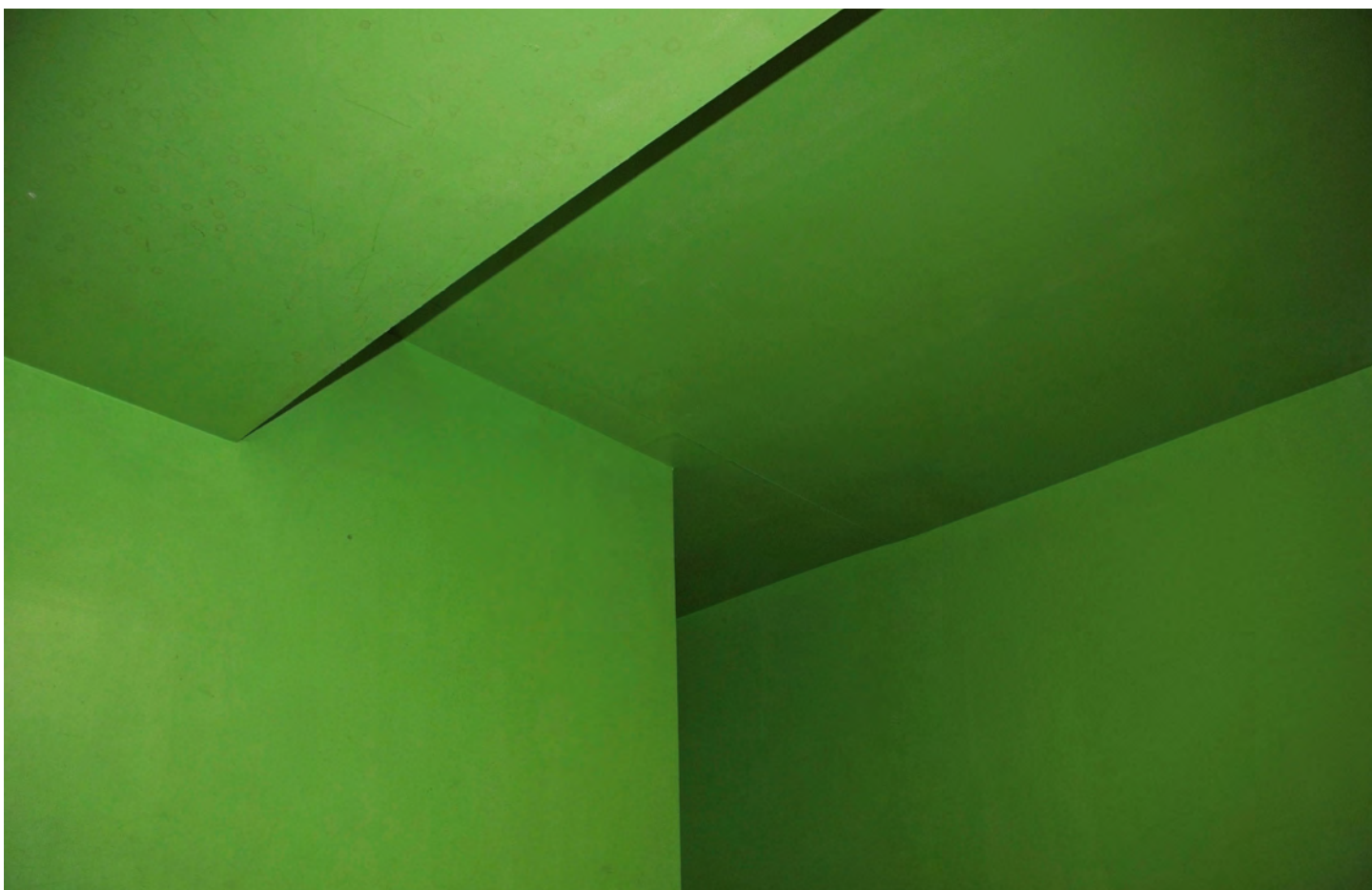
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Final Analysis

Roger Hicks considers...

'Detail I-95 (Nick's Pizza)' (2009) by Zoe Strauss



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Always carry a camera. It's a piece of advice we have all read countless times. Rather less often are we advised, except by those who are very unhappy, what to do with it. The assumption is normally that we will come upon something newsworthy. Well, yes, we might. I came upon a minor fire in an unattended commuter station in Bristol in 1977. To my complete lack of surprise, the *Evening Post* was less than interested in processing and printing the film. Today, if I came across something similar, such as the complete combustion of the former station in my village in rural France, the local paper might be more interested in downloading a file. But would they want to pay me? Citizen journalism is for the most part unpaid journalism. I could probably get six figures for an un-retouched picture

of a flying saucer; but flying saucers are notoriously hard to photograph. So far, too, I've not been there when they have.

Which is why 'Nick's Pizza' is so delightful. In one sense, it's absolutely nothing: a series of ill-contrived and frankly ill-conceived ceiling lines, meeting in a way the architect can scarcely have intended. In another sense: well, consider it as conceptual art, and it's brilliant. It's also a stunning piece of observation. The more so as it makes art from the I-95 Interstate Highway.

Peppers and pizzas

What makes it so good? All but impossible to say. But there's that wonderful combination of attempted uniformity with the regular lines coming together so haphazardly, and of flat, dull green paint overwhelmed by the alchemy of light and

shade. As with so many of the pictures in this column, either you like it or you don't. If you don't: well, bad luck. It really doesn't matter. You aren't obliged to like everything. But if you do like it: well, good, innit?

In fact, I prefer it to Weston's famous black & white studies of peppers in the late 1920s. Perhaps that's just my overfamiliarity with the peppers. Perhaps it's because I think that they are over-praised. Perhaps it's because I don't think that Weston was a very nice person: though this raises the question of how much an artist's personality can be separated from his or her work.

Always ask yourself: do I like this? Would I feel obliged to like it if the artist were not famous? Would I think less of it if I had taken it? And (perhaps) does it matter why I like or dislike it, as long as it is an honest reaction?



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